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Theodore Presser

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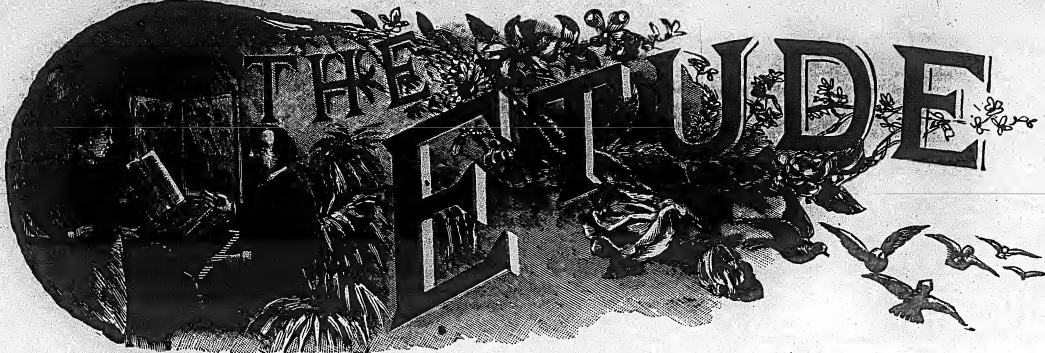


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VOL. VIII.

PHILADELPHIA, PA., NOVEMBER, 1890.

NO. 11.

THE ETUDE.

PHILADELPHIA, PA., NOVEMBER, 1890.

A Monthly Publication for the Teachers and Students of Music.

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THEODORE PRESSER,

1704 Chestnut Street. PHILADELPHIA, PA.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to MR. HELEN D. FETTER, Box 2926, New York City.]

HOME.

MR. ALFREDA BARILLI will spend the winter in Atlanta, Ga.

CARL ZERRAHN's orchestra is to make a Canadian tour this winter.

MISS AUS DER OHN's tour this winter will extend to San Francisco. Mr. Henry Wolfsohn is her manager.

J. DE ZIELINSKI, the Buffalo pianist, announces a series of five piano recitals this winter.

BUFFALO, N. Y., is making efforts to have a festival next spring, and Massenet's "Eve" is being studied by the Vocal Society under Mr. John Land.

THE musical library of the late Karl Merz has been secured for Pittsburgh, Mr. Andrew Carnegie guaranteeing the balance required to make up the sum of \$2000.

GERMAN OPERA, at the Metropolitan Opera House, New York, will be inaugurated for the season on November 29th. The opening work will probably be either Franchetti's "Arsnel," or Smareglia's "Vassal of Sigeth."

MR. J. S. VAN CLEVE has accepted the appointment of head professor of the piano at the Ohio Wesleyan University at Delaware, O. Mr. Van Cleve will not entirely abandon his Cincinnati work, but will make two trips a week to Delaware.

THE Boston Symphony Orchestra's tenth season in Boston began on October 10th with a public rehearsal. The first of the twenty-four concerts occurred on October 17th and the last will be given on April 25th. Mr. Arthur Nikisch is the conductor.

MR. FRANZ RUMMEL made his reappearance in New York in a grand concert at the Lenox Lyceum, on October 30th. Mr. Rummel was assisted by Theodore Thomas and his orchestra, and played Beethoven's G major Concerto among other works.

THE first American performance of Planquette's opera comique "Paul Jones," by the Agnes Huntington English Opera Company, and with Miss Huntington in the title role, took place at the Broadway Theatre, N. Y., on October 6th. Miss Huntington received an ovation, and the work was accorded a warm welcome.

MR. WILLIAM T. BEST, the English concert organist, will make a tour of the chief cities of the United States and try publicly all the American pipe-organs in these cities. Mr. Clarence Eddy will accompany his friend, and Mr. Marcus M. Henry is to manage the tour.

THE New York Philharmonic Society's forty-ninth season will offer six concerts with the usual afternoon rehearsals. At the first Mr. Franz Rummel will play Beethoven's fifth concerto; at the second, Miss Clementine De Vere will sing two arias, and at the third Mme. Camilla Urso will play a new concerto by Joachim.

THE MANUSCRIPT SOCIETY.—No musical organization has ever been established in this country, if, indeed, anywhere, on a more solid foundation and with nobler aims than the Manuscript Society of New York. Its objects are the advancement of musical composition in America and the development of a spirit of honest musical criticism; and its members are all recognized American composers.

THE American Composers' Choral Association has been formed "for the purpose of interpreting and rendering, in a thoroughly finished manner, the works and compositions of our native and resident American composers," and "to encourage and stimulate our native talent to higher and loftier efforts in the future." The first concert, on November 24th, will offer a miscellaneous programme; at the second, on February 12th, Dudley Buck's "The Light of Asia" will be performed. At the third, on April 30th, "King Ruig's Drapa, Burial and Apotheosis," written for the Association by Mr. MacDowell, will be given.

FOREIGN.

ALBONT, the great contralto, is still living at Paris.

DE PACHMANN's farewell Chopin recitals will occur late in January or early in February.

CHARLES STANLEY, the celebrated English baritone singer, will tour this country next spring.

SCHLWEXER, the pianist and composer will begin his American tour in New York in January.

INVITATIONS for designs for the projected Mozart monument at Vienna are being issued.

MASSENET is living in retirement at Vevay, Switzerland, finishing the last act of his opera, "Le Mege."

It is said that Rubinstein is about to resign the post of director of the Imperial Conservatory of St. Petersburg.

SIGNOR LAGO has organized his company for the autumn season of Italian opera, at Covent Garden, London. It includes Miss Ella Russell and Signor Galassi.

ANTON RUBINSTEIN is said to be writing a work that will contain his thoughts on music, musicians and the cultivation of this art.

ANOTHER phenomenal soprano has been discovered in Paris. The young lady is Miss Sedohr Rhodes, the daughter of a former New York journalist.

It was just one hundred years, on September 14th, since Mozart's "Marriage of Figaro" was first performed at the National Theatre, Berlin.

THE Leipzig Gewandhaus concerts began on October 2d. Some of the winter's soloists are Otto Hegner, Mme. Carreno and Joachim.

MARIE ANTOINETTE's organ, upon which Gluck and Mozart have played, still exists in a Parisian chapel. It has just been restored and consecrated with a performance of works by those two masters.

MME. PATTI will appear twelve times in Moscow and St. Petersburg next January and February. She will take part in three operas and three concerts in each of these cities, and receive \$60,000, besides traveling expenses for herself and her troupe.

LUDWIG DEPPE, the German conductor, died at Pyrmont, aged sixty-four years. He was a prolific composer of pianoforte music, and at one time the conductor of the Berlin opera. Herr Deppe is best known to Americans by Miss Amy Fay's book, "Music Study in Germany."

ROBERT FRANZ.—Nearly all the German papers have of late given a portrait and biography of Robert Franz on the occasion of his 76th birthday. Franz is well known throughout the musical world, not only as the writer of a great many *lieder*, but as having taken a leading part in popularizing the works of John Sebastian Bach, to some of which he has added new orchestral parts to meet the improvements in orchestration since Bach's time. He has also done the same service for some of Handel's oratorios.

FIRST LESSONS FOR YOUNG CHILDREN.

BY AMY FAY.

In a recent number of THE ETUDE I have observed inquiries as to what is best for a child of seven to learn. I have found by long experience that the most practical music for children from six to nine years of age is Czerny's little *Études* for Children, Op. 139. These *Études* are in four numbers, and are pretty and instructive pieces, generally of two or three braces each in length. Every note is fingered, which saves an immense amount of trouble. I usually begin at once with the second number of the series, the first being too elementary. A child can be kept busy for a year with the second number or book of these *Études*, and will, at the end of that time, have acquired a good start both in technique and expression.

I think a child should be taught to closely observe the fingering from the very first lesson. It should use the finger mark with the note. To effect this requires unwearied attention on the part of the teacher, but he will be rewarded for it later on. The matter is much simplified by making the child read each hand separately, and notice every slur or tie as he goes along, lifting the hand from the keyboard before and after each slur. Phrasing is the most difficult thing of all to impress upon pupils. They simply will not notice the marks unless they are forced upon their attention every time. The teacher should, of course, be musician enough to show the child the meaning of them by playing himself. But, alas! so many teachers have not been taught the value of phrasing marks! How, then, shall they give it to their pupils? The whole significance of a composition can only be brought out by proper phrasing; hence, good phrasing is as essential to a player as good style is to a writer.

Together with these Czerny *Études*, I give to a child the Deppe five-finger exercises, which, by the way, I have recently published. For a long time I was unwilling to print these finger exercises, but I have been besieged for them so urgently, that I finally concluded to do it. The reason I objected to printing them is that I found it

very hard to explain in writing how they should be practiced, as I did not wish Deppe to be misunderstood.

If properly studied, these exercises cannot fail to produce an artistic touch and perfect equality of fingering. In my own teaching I find them invaluable. A child should at once begin the practice of the scales. It should not begin with both hands at once, however. Let the small child play two octaves of the scale and back, with each hand alone, three times, beginning in the middle of the keyboard. It should play the major scales with their relative minors. Let it begin with C major and A minor; then take G major and E minor, and so on through the twenty-four scales. The major scale should never be divorced from its relative minor; a child should get that into its head as a musical principle. They are husband and wife, and therefore not to be separated.

I usually teach the scales at first without notes, in order that the child may give its undivided attention to the fingers while playing. Later on I take them up with the notes; for this I am glad to recommend the scales of my friend, Emil Liebling. He has written them out in an excellent and practical manner.

After a child has spent a year over the Czerny Etudes, Op. 139, it is ready to take up Koehler's collection of easy classic pieces for children. This "*Piano Method*," as it is called, is in eight numbers or volumes; nothing can be better than these selections from the great masters. I begin with the third or fourth volume of the above Koehler, and great delight do my child-pupils take in many of the little gems to be found therein. The easier sonatas of Clementi, Haydn, Mozart and Beethoven, are varied with taking little pieces of modern structure in between, so that the child has always something with which it can "show off," as well as cultivate its taste.

For teaching expression, nothing is so good for a child as the *adagios* of the Mozart Sonatas; as, for instance, that of the little one in C major, or the one in G major. Most exquisite sentiment can be instilled, as it were, by these and similar *adagios*. These Sonatas may prepare the way for the Beethoven one in G, Op. 49, which is much more difficult, and can only be mastered by a child of very great talent. I have had one who mastered it at eight years of age, but she is a genius. In general, it is a hard piece for a girl of sixteen to play properly, as pupils go.

A child may spend two years on Koehler with pleasure and profit, alternating with Schumann's Album, for the sake of change and variety. It is then sufficiently advanced to take up the modern composers. The easier waltzes and mazurkas of Chopin may be learned. Six little pieces for children by Mendelssohn, the Bach Album, which is a selection of short pieces from Bach's "*English Suites*," Schumann's "*Cradle Song*," and such light music as Spindler's "*Frisches Leben*," Schullhoff's "*Souvenirs de Varsovie*," Wollenhaupt's "*Morceau au forme d'Étude*," Gounod's "*Funeral March of a Marionette*," etc., are delightful things for a child to study after it has got a good degree of execution. To teachers in the country, who have not the music stores at hand to select from, and who need an instruction book, I would recommend that of Dr. William Mason, which I have used and found excellent. As a close to this article I append the programme of a little pupil of mine, aged nine years, which she played in illustration of a lecture given by me on the Deppe method last winter in Chicago.

1. Finger Exercises. 2. Scales. 3. Two Etudes from Czerny's "*School of Velocity*." 4. a. Minuet, B flat major; b. Gigue—Bach. 5. Sonata, G minor, Op. 49, No. 1—Beethoven, Andante, Rondo. 6. Gavotte Humoresque—Schuett. 7. Columbine—Delahaye.

LIBERATION OF THE RING-FINGER.

BY J. BROTHERHOOD.

My name having been so closely allied, the past few years, with "anatomy and physiology as involved in piano-playing," the results of my investigations into this subject may be apropos at the present time, when such a widespread interest has been awakened among piano-players upon this most recent contribution from the laboratory of science for their benefit.

My investigations have been of a thoroughly practical and surgical nature, under the guidance of an experienced surgeon who operated on my right hand, and as I operated myself upon my own left hand with great success, I can testify both as "surgeon" and "subject."

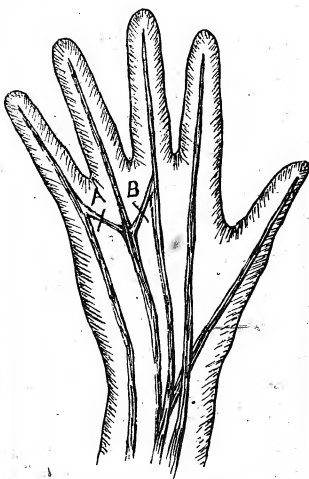
The surgeon's knife has been shorn of its terrors by the scientific discoveries in "anesthesia," which enables surgical operations of the greatest magnitude to be performed without the slightest pain, and the operation under our consideration is of a most trivial character from a surgical standpoint, as exemplified by my operating upon my own hand. The functions of the nerves of sensation in the immediate locality of the operation are temporarily suspended by cocaine, so that this operation can be witnessed by the individual undergoing it, or he can turn his head away and be unconscious as to when the severance of the tendinous slip is made.

There is no disfigurement of the hand, as within a few days it is difficult to trace any signs of the incisions, and the loss of blood is so slight as to be hardly worth alluding to.

Having stripped the operation of its "pain terrors," let us analyze the necessities which render it desirable, and the results accruing from it.

For this purpose, I refer you to the accompanying diagram of the back of the hand, showing the extensor (or raising tendons) of the fingers (*Extensor communis*). It will be seen that the tendon of the ring finger (the fourth finger) is joined near the knuckle joint to the adjacent fingers, by small, oblique, tendinous slips; these tendinous slips are *powerless to produce motion*, either vertically or horizontally, the motive power being in the main tendons (the contractile muscular fibres of which are in the middle arm). Here, then, we have focused the all-important question, *what function do these tendinous slips fill?*

From a physiological standpoint I say "nil;" and surely the question carries with it its own answer as regards the piano-player—the *function of obstruction* to the independent action of the three fingers to whose *motive tendons* they are attached, and as the ring-finger has two attachments, it is consequently the one most severely handicapped, in fact, the action of its extensor tendon is limited to where these slips happen to confine it,—in some individuals they are more obstructive than in others.



Liberate this clogging influence by cutting them at the points A and B (as shown on the diagram); you then free the ring-finger tendon from its imposed limitations, enabling the contractile action of its muscular fibres to exert their maximum powers, thereby raising the finger

higher and equalizing its leverage more in correspondence with that of the other fingers.

This is not, however, the sole advantage gained by the operation, in that it allows a wider span of the hand, enabling hands unable to strike an octave, except with difficulty, to do so with ease, and to larger hands it gives a proportional wider span. This feature alone makes it a "God-send" to many.

It is over fifteen years ago that, in my early investigations into the anatomy of the hand in its relation to piano-playing, I first discovered the obstructive nature of these tendinous slips, and I laid the question of their severance before the surgeon above mentioned, with whom I was studying the subject. He then assured me that these slips had no specific utility in the mechanical action of the hand, and that they could be cut without difficulty. But I neglected having them severed, thinking that the obstructive nature of these slips might be reduced by strengthening, with specific means, the extensor muscle of the ring-finger.

Whilst by this latter means I was enabled to lessen the obstruction, yet it did not totally eradicate it, in that, since the operation, I am enabled to raise the ring-finger of each hand three-quarters of an inch higher than before, and the sensation of their freedom and independent action for piano-playing is "something to be felt" in order to be realized.

Certainly I had the advantage of having strengthened the extensor muscles by means of the Technicon, so that when the slips were cut the full contractile action of these extensors was prepared for it. The extra span of my hands is five-eighths of an inch in the right hand and three-quarters of an inch in the left.

What eminent pianist is there but can tell of the extra labor expended in bringing the action of the ring-finger to an approximal basis with that of the other fingers; and even after all this extra attention devoted to it, they can testify to the fact that it is frequently an element of distraction in their playing, absorbing mental energies which should be focused upon the purely musical and not technical.

It is now several years past since I met some of those on whom the operation had been performed by Dr. Forbes, of Philadelphia, one of the first, if not the actual first, singular to carry out the operation. I have also seen the operation performed on a number of ladies and gentlemen by Mr. Bouelli, of San Francisco (whose pertinacity in forcing this subject before the musicians of this country deserves the highest praise, for to his exertions is due the present interest in the matter), and I have performed the operation myself, and in no case under my notice has it resulted in any way but as highly satisfactory.

It was not to be wondered at that the musicians of the past, who dwelt so much in an art that surrounded them with an atmosphere of the "ideal," should have been averse to descending into the underlying atmosphere of the "utilitarian," but since their day such rich prizes have been snatched from this lower (?) atmosphere (the lower is always the foundation of the upper, unless we build in the air) that its treasures as exhumed are now quickly turned to practical account.

This "liberation of the ring-finger" is undoubtedly a legitimate advancement from the realms of Science, for practical utility in the realms of Art. I venture to predict that it will not be long in receiving universal endorsement and adoption, the disparaging prejudice of ignorance notwithstanding. It will doubtless act as another stimulus in causing piano teachers to take more interest in that important foundational feature in the technical side of their art, viz.: "Physiology and Anatomy as involved in piano-playing," for this latest "surgical aid" is but another significant sign to show that from this foundational feature must emanate the necessary ways and means to provide the hand of the pianist with those additional technical possibilities which the limitations of piano studies render them powerless to produce.

The unsurpassable Bach knew a million times more than all the rest of us put together.—Schumann.

BOOK REVIEWS.

MUSIC OF THE INDIANS.

Mr. John C. Fillmore has for some time been engaged upon a work in which every American ought to be interested. Some years ago Miss Fletcher had the idea of collecting the original melodies of the North American Indians. Contrary to the ordinary impression, the Indians are a musical race, but their melodies they hold sacred, and never perform them in the presence of whites. In order to get them it was necessary for Miss Fletcher to go among them, live among them exactly as they live, and get their songs completely. Accordingly she went among the Indians and, after several years of hardship and sacrifice, traces of which she will carry to her grave, she succeeded in collecting and noting more than one hundred and fifty melodies. When she had secured the material, it was desired that they should be arranged in form for permanent preservation. Several musicians were consulted, and one or two tried their hands upon the singular material, but with little interest. Moreover, the melodies when arranged by these harmonists appeared spoiled to the Indians. Prof. Fillmore's studies upon scales, and the like, attracted the attention of many musicians in the east, and particularly of certain amateurs. One of these called Miss Fletcher's attention to him, and accordingly she visited him in Milwaukee for consultation. Mr. Fillmore became greatly interested in the work, and after several preliminary attempts, judged successful, has undertaken the labor of harmonizing the entire list. He finds them to be composed upon pentatonic and other primitive scales, susceptible of harmonization easily and accurately according to Riemann's theories. Obviously enough, although the Indians never use harmony, they like their melodies as harmonized by Fillmore. This appears to him to indicate an unconscious perception of undertone and underchord series on their part.

Prof. Fillmore has arranged several of these primitive melodies for orchestra, in the general form of the Liszt rhapsodies. Prof. Jacobson played one of them last year and was much pleased with it. It is expected that the entire collection, when completed, will be published by the Smithsonian Institute. W. S. S. M.

THE "SEPTENATE." BY JULIUS KLAUSER. Wm. Rohlfing & Co., Milwaukee, Wis.

Prof. Julius Klausner, son of the well-known Karl Klausner, has just issued one of the most original works on musical theory that has appeared anywhere, since perhaps the publication of Hanptmann's "Harmonic and Metric," in which form the first time, if I remember, the derivation of the scale from three centres (the tonic, dominant, and subdominant) was taught. Klausner calls his work "The Septenate; or, The Centralization of the Tonal System."

By Septenate Klausner means a tonal system consisting of two precisely similar "scale-halves," tetrachords, in fact, dependent upon the central tone as tonic. For instance, g, a, b, c, is a scale-half leading upwards to middle C. The other scale-half of this septenate is the descending series, f, e, d, c, the C again being middle C. This is the tonic, the central tonic of the central key, the key of C being central to the entire tonal system, in Mr. Klausner's teaching. Objection will be taken to this, but not with good reason, for it is nothing more than regarding the key of C as normal, as is done by all German theorists, the notation bearing them out in the assumption. The scale-half ascending leads upwards to a tonic. The series c, d, e, f, leads plainly to f as a tonic. The answering scale-half is b flat, a, g, f. The melodic approach of these two other scales, as outlined above, as already given, marks the natural key-track, in other words, the natural movement of voices within the key. It is the effort of Prof. Klausner to awaken in the pupil's ear recognition of the natural leading of tones in key. He teaches, immediately, that there is no musical thinking which does not afford the pupil an inner realization of the tonal effects and relations involved, of such clearness as to make it a simple matter to write what one hears. Accordingly the pupil goes no faster in this system than he can keep up with the various tonal qualities which the tones possess. Intervals Mr. Klausner teaches as "Klang," i. e., melodies, leaving their analysis into half steps for later work. Each one of these has its relation in pitch and key, producing a different effect according to its place in key. A key consists not only of the seven tones of the septenate, together with the lower octaves, but also of the intermediate tones, the "up-mediate," or sharps which naturally resolve upwards, and the "down-mediate," flats which naturally resolve downwards. Hence in the key of C are all the sharp tones and flat tones and primary mediate. Besides these there are the secondary mediate, the "up-mediate" and "down," according to their natural leading. Here we have the so-called double sharps and flats. The secondary mediate resolve into the primary mediate, or into secondary mediate. Primary mediate resolve into their primary mediate, or into the primary tones themselves.

Thus within the key are nearly all tones that occur in the tonal system, and therefore a truly Wagnerian possibility of modulation. Strange as it may seem at first thought, the Klausner enrichment of the tonal system through including all these accessories, commonly regarded as foreign tones, does not appear to make it any more complex, so well has the principle of classification been applied, while an enormous advantage is afforded when the subject comes up. This may be seen in a moment when we remember that Mr. Klausner regards almost any chord as possible within the key of C, for instance, the question of its appropriateness turning upon whether the composer has introduced it in such a way as suggests its relation in key. Not the least important of his proposed reforms is the exercise of thinking all these chords in their different relations, according to tables prepared in the book. A student coming to modulation with a preparation like this, able to identify melodic intervals even to the augmented and double diminished, by ear, assigning to each its natural place in key would almost possess the material of modulation beyond the mastery of most musicians. I should very much like to see the off-hand work of pupils taught on this plan.

He repudiates the doctrine of inversion as commonly taught, inasmuch as every chord and chord-position is an independent harmonic entity. Here he is partly right and partly wrong. Different inversions are from their fundamentals, but there is a principle of "the substitution of octaves" that needs to be explained, the principle, namely, that octaves are equivalent, to such extent that the octave above or below any tone may be substituted for it in any harmonic combination, without radically changing the essential character of the combination. Of course, when it comes to practice, Mr. Klausner holds that the inversion of the chord of C is still a form of the original chord of C. Inversion of intervals as commonly explained is absurd, as this author well says. If an interval is a difference in pitch, in other words, a *hole* between pitches, to say that inverting it makes, for instance, a third into a sixth, is like saying that a gimlet hole inverted becomes an anger hole. The proper explanation is that out of the principle of octave equivalence arises the doctrine of complementary intervals, the complement of any interval being that which added to it completes the octave. To invert a harmonic relation is to substitute octaves in one of the voices in such way that the original voice lower becomes upper; in this process the original intervals are changed into their complementary. Thus stated, I see no objection to the doctrine of inversion. But to teach it in the normal terms is something I have not been guilty of for a long time.

Space lacks me to go on through this remarkable book. It glows with earnest thought throughout, and with sound musical criticism. The clearness and success of the musical intuitions is one of the most noteworthy traits of it—the more especially when so many works on music are published in all languages without the slightest traces of real musicianship. I think that in some cases Mr. Klausner over-estimates the revolutionary character of his system. He does not mention, for instance, all he seems to say. In some cases, like that of Riemann, whose ideas upon the minor scale he does not like, I am with him. But he goes too far when he says that a pure minor scale is inconceivable, or something equivalent to this. Experience shows that the minor scale produces the major in the order of development, all nations having minor music before they have music in the major mode. He uses the term major and minor "modes" of the key, which I think is not a bad suggestion. Prof. Fillmore showed me some very interesting Indian melodies collected by Miss Fletcher, which he had harmonized according to his method which pleased me very much. They seemed to be in something like the old ecclesiastical modes, which themselves were only imperfectly developed modes, the true inner significance of the harmonic implications of the tones, and planned the melodies accordingly.

When Eliaha Gray filed his famous first caveat for a patent upon a speaking telephone, he said: "The obviousness of this invention is to enable persons at a distance to carry on a conversation through an electrical circuit, just as if they were close together." This statement of the end proposed has never been surpassed in clearness, nor has the great electrician been accused of egotism in making it. In like manner, Mr. Klausner may have added to his introduction a caveat something like this: "The obvious advantage of my system will be to so subordinate pupils in the key-track, and in all possible relations of tones in key, that they will of their own accord, simply and without conscious restraint, conduct without a moment's hesitation the contents of the key-track according to the modern sense; and whenever they desire to modulate out of the key, this system furnishes the training for doing it in the most simple and comprehensive manner." But he need not have added, as he substantially does, that "No other system is able

to accomplish this." It may be quite true, but it would have been better to permit others to make this discovery, which, eventually, they would have done.

In this enumeration I have passed over many points equally well worthy attention with those here given. But my present object is simply to call the attention of students to the work. It is thoughtful and cannot be read without exciting thought. It is the kind of book which prevents things from getting stale. It is American in its willingness to weigh everything, however venerable.

W. S. S. M.

We can commend to our readers a recent book, "The Art of Pianoforte Teaching," by T. C. Jeffers. Paper, 30 cts.; cloth, 45 cts. It is full of choice and pungent maxims and wholesome advice to both teachers and pupils.

We would call the attention of teachers and advanced pupils to a work recently issued by G. Schirmer of New York, "Practical Guide to the Art of Phrasing," by Dr. Hugo Riemann and Dr. Charles Fuchs; translated by Theodore Baker, Ph.D. This is the most recent work on this subject, and it gives needed light on an obscure subject, obscure to too many musicians.

The writer has just finished reading "Chats with Music Students," by Thomas Apple, published at The Etude office. Price, \$1.00, which is a most rhythmic book, and as valuable to the teacher as the pupil. It is full of short and concise sentences that demand the reader's attention and stick to his memory. Every progressive teacher should see that his ambitious pupils read this book, for it will inspire them to better work and greater achievements.

We are in receipt of two charmingly melodious and usable second-grade teaching pieces for piano, "Around the Maypole" and "Hieland Laddie," by Fred L. Morey, edited and annotated by Edward Baxter Perry. They are unique in their way, and destined, we feel sure, to become universally popular. The first is a rustic dance, bright and sprightly, with most rhythmic and pleasing melodic and harmonic effects. The second is a thoroughly original and characteristic lyric melody, in the Scotch style. They contain no bad stretches, or disproportionately difficult passages, and are well adapted for use with younger pupils, who cannot find to interest. Their value as teaching pieces is enhanced by Mr. Perry's descriptive analyses, printed on the first page, as a guide in their proper interpretation. They meet the universal demand for easy and attractive, yet well written, music for pupils, and should find a place in every teaching repertoire. We are glad to announce that they have been published experimentally, and if they meet with sufficient encouragement, will be followed by others, similarly annotated, and carefully selected from the new productions of native American composers.

For copies of "Around the Maypole" and "Hieland Laddie," address The Presser, 1704 Chestnut St., Philadelphia.

JANKO KEYBOARD.

ONE of the most important and interesting musical inventions ever made is the new keyboard for the piano, invented by Paul de Janko. We had occasion to examine this new invention a day or two ago, and do not hesitate to say that we share the enthusiastic belief of its inventor, and of Mr. R. Hansmann (who has already published a method for learning to play with the new keyboard), that a new era of pianoforte composition and performance will begin as soon as this wonderful keyboard (which can be adjusted to any piano) is placed on the market. It is nothing less than a stroke of genius that led Mr. Janko to make a new arrangement of the keys, which so greatly shortens the keyboard that a child can play octaves on it, and the largest hand can grasp two octaves. Chords, glissandos, and glissandos in thirds and other intervals can be played on it, and one player can strike extended chords of orchestral grandeur which on the old keyboard require two performers. The aggregated chords, which are a sorry makeshift in so much modern music, are done away with, and the effect produced by striking certain widely-extended chords is thrilling. The hands can be easily crossed as on the several keyboards of an organ, whereby much awkwardness is done away with. The keys are rounded so that it rarely happens that an adjacent note is struck by mistake. Bars and legato effects can be produced which are impossible on the old keyboard. It will require a pianist to practice several months before he can master the new keyboard, but when that is done artistic effects and tricks of virtuosity can be produced which will astonish the world. Liszt was wonderful at because he could, at nine, play Bach's fugues in any key; but with the Janko keyboard any good performer can do the same, as there is only one key practically, and one fingering for all the scales. In a word, piano practice will lose half its difficulties.—*New York Evening Post.*

Questions and Answers.

Ques.—1. Should one study Musical Form and Theory of Music before Harmony? I know nothing of either, but wish to study and do not know what to begin with.

2. Should a pupil in the first grade be given scales of more than one octave? And how soon should the grand arpeggios be given?

3. Can you recommend a good method for the reed organ? I have used one but do not find it satisfactory, it has so few exercises and studies.

4. Where does an accidental continue for more than one measure?

A. SUBSCRIBER.

ANS.—1. Harmony should be taken before the other branches you name, especially before Musical Form. The last named study requires ability to analyze music by separating it into its component parts and studying the construction of each of these, and their relations to one another. Such analysis demands more or less knowledge of modulation and of the several varieties of cadences that are usually employed to terminate the themes, and other important subdivisions of larger compositions.

The term "Musical Theory" has either of two meanings. In most foreign music schools it refers to Harmony, Counterpoint, Composition and, sometimes, Orchestration. But in many of our American schools it consists of instruction in all the fundamental laws and principles of music, including the elements of acoustics, accent, rhythm, a brief outline of the principles of musical composition (defining the various subdivisions of a theme and explaining thematic treatment). The distinguishing characteristics of the more prominent compositions, the peculiarities and effects of the various orchestral instruments, the general rules for the interpretation of instrumental music, etc. It is evident that all this is indispensable to any musician who wishes to be recognized as properly equipped for professional work.

2. Whenever scales are given (on the pianoforte) not less than two octaves should be used, as otherwise many scales would give no exercise in crossing the thumb and fourth finger. But special exercises for just this movement are needed before entering upon regular scale practice. It will, perhaps, be of aid to some of our younger teachers to be reminded that crossing the fingers over the thumb is very much easier than crossing the thumb under the fingers. Consequently, the first exercises preparatory to scales should be ascending in the left hand and descending in the right, each hand, of course, practising its part alone. A similar principle prevails in playing grand arpeggios; but as these are more difficult, and necessitate greater watchfulness as to the proper fingering, they need not be given till the student can play all the major scales fairly well. The harmonic and melodic minor scales may be given immediately after the grand arpeggios formed on Triads (three-note chords), though many teachers give them immediately after the major scales.

3. Although there are many reed-organ books, most of them fail in the very point you mention. Probably Clarke's *New Method for Reed Organ* is as satisfactory as any. We learn with pleasure that Mr. Presser, the enterprising publisher of *The Etude*, is soon to issue a book that promises to be exactly what you are searching for, "one on an improved plan, containing a superior collection of music and special studies."

4. Musicians are not wholly agreed as to how far the influence of an accidental extends. If the last note in a measure is sharped, and this is tied to a similar note in the next measure, the sharp affects both these notes. To this rule all agree, and most musicians would regard the second of such notes sharped, even if they were not tied; certainly, when this is not intended, a cancel or natural always stands before the second note. But were the second note in the second measure on the same degree, it would not be affected by the accidental in the previous measure. In music for voices, pianoforte, or organ, each different octave, even within any one measure, requires its own separate accidental; but this rule is not generally observed in writing for other instruments, such as the violin, flute, etc., where the single

accidental is regarded as affecting all the same letters that follow in that measure, whether in the same or a different octave. E. Y.

Ques.—1. Is there any published system of training for the improvement of the musical ear? If there is not, would you kindly suggest some exercises which might be beneficial. Do you think this of decided importance—as you know, some pupils lack the power of quick perception of musical tone.

2. How could your hands be used in connection with the Ward-Jackson exercises?

3. What is the proper pronunciation of *Freischuets*, *Die Walküre*, *Lordet*?

ANS.—1. Fred. Wieck, the father and teacher of Madame Schumann, in his little book entitled *The Piano and Song*, gives some very useful and practical suggestions on just this subject. We would recommend, also, that when you find a pupil's ear defective in its perception of pitch, let your pupil stand with the back toward the pianoforte while you play slowly and softly, first a very low tone, then one very high, asking the pupil to listen and to tell you which is the low tone, the first or second. By degrees you can play two tones nearer each other, letting them steadily approach, till the pupil begins to find it difficult to distinguish between them.

Repeated exercises of this kind will soon sharpen the perceptions to a surprising degree.

2. Ward-Jackson's little book gives specific directions for the use of these hand-gymnastics, if we mistake not.

3. Fry-shuets (giving the so-called French *u* in the latter syllable), *Dee Vahlkure* (another French *u*), *Lo'-re-ly*. E. Y.

Ques.—Will you be kind enough to inform me, through *THE ETUDE*, if there is any set age after which the musician has the privilege of taking an examination for the American College of Musicians? If so, what is the age?

How far advanced are students expected to be in their musical studies? Yours truly, G. N. C.

ANS.—No age is specified. The Constitution and By-laws simply say that "any respectable person of either sex is eligible to examination." Manifestly, there are no other qualifications required than musical preparation and respectability. In the preparation of the papers to be used in the examination, questions are asked, to answer which will require the judgment of a more or less mature mind, and it is not at all likely that a youthful person would pass a successful examination.

For an answer to the second question, G. N. C. should send a stamp to Robert Bonner, 60 Williams street, Providence, R. I., Secretary of the A. C. M., for a prospectus and copies of the examination papers used at former examinations.

Ques.—Will you be kind enough to let me know, through *THE ETUDE*, the meaning of Kammenoi Ostrow, and the significance of Rubinstein's piece by that name.

B. W.

ANS.—*THE ETUDE* for April 1890, page 58, says:—

"This is a set of 24 pieces published as Op. 10. They are a set of portraits of people that he saw at a Russian watering place where he spent a summer. He gives a musical description of the impression the faces made on him—sombre, gay, matter-of-fact, coquettish, etc. Give the Italian sound to all of the letters except 'w,' which is as near the English 'f' as we can get it. C. W. L.

Ques.—Can you give me title of the best handbook on Musical Form?

L. S.

ANS.—One of the best in the English language is, "How to Understand Music," by W. S. B. Mathews, Vol. I. This is both thorough and eminently practical. Every point is illustrated from the writings of the great masters. Besides covering the subject above mentioned, this book gives much valuable information on kindred subjects. Bussier's Musical Form is a most reliable and exhaustive work on this subject. C. W. L.

Ques.—If the last note of a measure is accidental, does it affect the first note of the next measure if it is on the same degree?

C. J. B.

ANS.—The old rule is, if the last note of a measure is accidental and the first note of the next measure is on that same degree (space or line) it is accidental also. Recent writers, however, place the accidentals wherever they are needed. C. W. L.

Ques.—1. What are the best left-hand studies for developing technique for advanced students?

2. What studies are best for pupils that for a year

have been using the arm instead of the fingers, and so far cannot be taught to play with ease?

ANS.—1. Nothing brings up the left hand to technical perfection like Mason's Two Finger Exercises. This, in connection with his treatment of the dominant seventh chord with accent, is a complete system of technic. However, there are quite a number of good pieces for left-hand solo. Consult the catalogues of music publishers. It might be further stated, that a pupil who has been studying the better grades of music, sonatas and sonatas, such études as those of Strelezki and Heller, will find the left hand as fully developed as the right. Krause has an excellent set of left-hand studies.

2. Again, correct use of Mason's Touch and Technic, or Two-Finger Exercises, will remedy the difficulty, and furthermore, everything given such a pupil should be seemingly too simple and easy, well within the capabilities of the pupil, that the undivided attention may be given to a loose arm, wrist, hand and fingers, especially having the mind upon the sensation of looseness and ease in the several joints; or, in other words, there must be no constriction or effort. C. W. L.

Ques.—1. What is a good Violin Method, one suitable for young beginners who know little or nothing about music? Also, what simple exercises, for execution, could I get for the same instrument?

2. Please name a few bright pieces, not too strictly classical, which will develop the left hand for a pupil who plays music of the grade of Mendelssohn's "Rondo Capriccioso"? S. D. C.

ANS.—1. One of the best is "The Violin," by Berthold Tours, price 75 cents. Another one is Wiecht's "Young Violinist," price \$1.00. These furnish all necessary exercises.

2. I would suggest the pieces of the second volume of "Mathews' Phrasing," and if easier music is desired, the second volume of Strelezki's Studies Op. 100, published at this office.

I would also suggest Heller's Op. 47, 48, 45 and 16. These studies of Heller are named in the order of their difficulty, the easiest first. C. W. L.

Ques.—1. Is it necessary for pupils on the reed organ, who are taking lessons from an instruction book, to also take studies?

2. Should such pupils take pieces outside of those the instruction book contains?

3. What exercises for flexibility, freedom of fingers, and expansion of hand should be used?

4. When a pupil has finished the instruction book, but wishes to continue lessons, what should he study? That is, what pieces or books?

5. Are there duets (four-hand pieces) for the reed organ?

6. What is the meaning of the word "Étude"? A. G. B.

ANS.—1. Probably not. See answer to next question.

2. Yes, and specially lively pieces, such as polkas, galops, marches, and waltzes. As a general thing, reed organ pupils lack vivacity, life and vim; more quick music is needed than most instruction books furnish. Special attention should be given to overcoming the universal sluggishness of style so prominent in their playing.

3. Exercises for flexibility and freedom of fingers, use Mason's Two Finger Exercises, played without wind or in silence. Also, extension and contraction exercises, scales and arpeggios, both with and without wind. For expansion of hand, full chords and arpeggios slowly played, and holding down as many keys as possible, never letting go a key until absolutely obliged to.

I am glad you bring up this subject of life and flexibility in reed organ playing, because it is the greatest lack in this class of players.

4. There are a great many good, bad and indifferent books. We publish a small pamphlet, by Morris, giving a course upon the reed organ, and a long list of such books and pieces as you desire.

5. Yes. Several different publishers issue such pieces; we have no catalogue at hand. I would suggest, however, that good pieces written for the pipe organ upon three staves, the pedal base being written on the third or lower staff, will make good pieces for two players.

6. "Webster knowed a heap about spellin', an' had an idee of the meanin' of most of the words;" so Esquire Hawkins remarked. Webster says: "Étude, a

composition in music, or the fine arts, which is intended, or may serve, for a study." It may be further said that an étude has musical worth as well as technical utility.

C. W. L.

QUES.—At what stage of the average pupil's advancement should scale practice be taken up? I have always held that pupils should attain somewhat of equal strength and a fair flexibility of the fingers before good work from scales may be expected; and then that the even passage of the thumb is the first point to be gained.

L. G. W.

ANS.—In the main, you are correct. After an experience of twenty-five years in teaching, I do not allow scales until there is a fair control of the hand. I have found that, if they are begun too soon, the difficulty of correct fingering—and a scale is not a scale unless fingered correctly—leads to stiffness and a poor touch. Therefore, never give scales until they are required in the pieces that the pupil is learning. And, as you say, there needs to be a great deal of preliminary work of thumb- and finger-passing practice or preparatory scale exercises before the scale is attempted.

C. W. L.

QUES.—1. When a passage is marked p. or f., does it hold good through the entire piece if not annulled by another sign?

2. What is the proper touch for chords marked staccato, legato, and those without any marks?

3. I would like to know what is the proper time for Waltzes, Quadrilles, Schottisches, Polkas, Galops, Marches, etc., by the metronome.

ANS.—1. Yes, but with modification. All music is divided into phrases; each phrase has a climax; from the beginning of the phrase to the climax should be crescendoed, and the climax more or less emphasized according to its intensity, and from this climax to the end of the phrase, diminished. Phrases should be separated from one another by a very slight pause, which is made by shortening the last note of the phrase, and not by breaking the time. The lessons to the pieces in the August and September numbers of THE ETUDE illustrate this.

2. Different kinds of touch, the staccato and legato, are clearly explained in the lessons above mentioned.

3. There is no standard or uniform time for dance music, the character of the piece having much to do with its tempo; but the approximate tempo is indicated in the pocket metronome; sold at this office for 50 cents.

C. W. L.

QUES.—1. In hymn playing, should every note be struck as written, or should the inner and lower note be tied?

2. In scale and arpeggio playing, should the fingers remain in a true parallel line with the keys when at either end of the key-board?

ANS.—1. No. The highest authorities insist on having every melody note struck, even if it is the same note several times over. At least two of the parts should be tied and played as smoothly as possible. As a general thing it is well to strike each note of the tenor, thus you give the rhythmic effect in connection with smoothness.

2. There is hardly room to give a full answer to this question; but we will say that the wrist should be held well outward, but not so far out as to make the hand or wrist stiff; this makes it easy for the thumb and fourth fingers to play their keys, and is the position taught by leading teachers. The next time you hear an artist you will notice that his hands remain steadily, without movement or twisting of the hand at the wrist, but the whole hand moves in the direction of the run without any twisting or turning in the wrist joint every time that the thumb or third and fourth fingers take their keys.

C. W. L.

QUES.—How should the last four notes (f, e, d, c) in third and second measures from end of movement (1st movement Allegro, Beethoven Sonata, Op. 2, No. 8) be played? Confuse broken octaves throughout passage? Was it so written because of limitations in old instruments? Reply in THE ETUDE, and greatly oblige.

V. E. B.

ANS.—The lowest key of Beethoven's piano was the low F, so he stopped on the accent and took single notes. In the Cotta Edition, those notes are written in the foot-note as broken octaves.

C. W. L.

LETTERS TO TEACHERS.

Will you please tell me what you think of the Bonelli operation for dividing the accessory tendons of the fourth finger? Would it be likely to improve my playing?

E. M.

My first impression of this operation was unfavorable, but when Prof. Bonelli was in Chicago and Detroit, a few weeks ago, I took the opportunity to see several operations, and to converse with as many as I could who had tried it. The result was entirely favorable. Prof. Bonelli has mastered the details of this operation in the finest possible way, so that the most supersensitive need feel no hesitation in submitting to it. There is no pain at the time, local anesthesia being attained by means of cocaine. Later, there is, I suppose, a little smart, but no pain, nor is the hand disabled from use for more than a day or two. Indeed, it is necessary to use it in order to prevent the severed tendons from growing together again. The operation lasts about thirty minutes, preparing and removing the cocaine afterwards. The operation itself lasts about three minutes. He performs it with an extremely fine knife, about as large as a darning needle. There are no more than a few drops of blood lost.

He has a book full of drawings of hands before and after the operation. The stretch of the hand is commonly increased by it from one-half inch to an inch and a quarter. The fourth finger before the operation is rarely capable of being raised a quarter of an inch from the table when held curved. After the operation it commonly rises from a half to three-quarters of an inch farther than immediately before.

Every one with whom I talked agrees that the operation benefited their hands. It will not make one a better musician than formerly; but it will shorten the time needed to obtain control of the weak fingers, and places them permanently upon approximately the same level as the others. I therefore think that it can do no harm, and in at least nine cases out of ten would benefit students materially.

W. S. B. M.

THE FIELD OF MUSIC

BY S. T.

It is pleasing, it is hopeful to look over the field and take in a conception of the progress made during the last half-century in the art of music. In this newly developed country, where everything has grown up as if by magic, from the most crude and uncultivated beginnings, this noble luxury is assuming proportions which are worthy of National and State patronage; and the most encouraging feature of this work is the high moral standard which it is assuming. It is not to be in the future the lazy man's profession, and the knave will find no encouragement in the curriculum of the divine art. There is nothing that can reach ultimate success that is not based upon the highest standard of morality. The musical profession deals with one of the most exalted and refining influences which a Divine mind has placed at the service of this erratic human race. The music teacher of the future should be imbued with the highest conceptions of purity and stern morality. He is dealing with one of Nature's most potent and refining influences, and he or she should be made to feel bound to honor the profession, more than to be honored by it. There is a great work before it, a work which demands labor and perseverance. It demands all the activities of the mind. It requires culture in every branch which goes to make the scholar. Musical instruction as a mere amusement, a plaything, may often be the highest ambition of the pupil; but the teacher should be prepared to enrich the mind of the learner with a nobler conception of the task. The teacher should be prepared to instruct the pupil in the necessary physical culture in order to better develop the vocal organs, and also to the development of grace of form and action. It may take years to undeceive the pupil who has the false conception that perfection can be reached without long, patient, self-denying application. Such are my conceptions of the profession of music.

A COMMON QUESTION ANSWERED.

EDITOR OF THE ETUDE:—

In your March number, M. A. Brunetti's article on "Incompetency of Teachers" was of great interest to me.

You reply that the "American College of Musicians was organized on purpose to meet the evils complained of."

But does the existence of the Institution have the effect desired by the "correspondent" referred to above? And does the fact that one is a member of the College lessen the evil in his community?

The practice of imposing upon the public in this way is carried on to a very great extent in our city, and I, for one, will welcome the time when examinations for music teachers will be as compulsory as for school teachers. Truly has Dickens said: "We hear, sometimes, of an action for damages against the unqualified medical practitioner who has deformed a broken limb in pretending to heal it. But what about the hundreds of thousands of minds that have been deformed forever by the incapable pettifoggers who have pretended to form them." Very truly, A SUBSCRIBER.

It is hoped and confidently expected that ultimately the benefits accruing from the work of the College of Musicians will be felt everywhere that music is studied with earnestness.

It is probable, however, that the history of the physician, deutist, lawyer, etc., will be repeated in the case of the musician. Not so very long ago neither law nor public opinion required the medical, legal, or any other practitioner to give evidence of competence prior to entrance on his professional duties. But now all this is changed, and any one who does not enter upon those duties in the (now) regular way, is recognized and treated as a quack or shyster.

Whenever the public shall demand credentials from their music teacher, as they do from their doctor and their public-school teacher, the purpose for which the American College of Musicians was founded will be on the point of being realized. Honest, capable musicians should do everything that they can to hasten this growth of public opinion. Their pupils preparing for the vocation of a teacher should be brought up with the idea that prior to entering on their work they should come up for examination before this recognized body. Its status is now pretty generally known throughout the country, and is fast becoming more and more so. It is not necessary nor expected that a teacher who has already achieved success, has won a substantial position in a community, shall himself or herself come forward for examination in order to show that he is in sympathy with the work of the A. C. M. Neither was the organization founded on the idea that only its members were to be regarded as the competent teachers, and all others incompetent—though much abuse has been heaped on the heads of these members on account of this fallacy—but it was founded for the purpose of defining a standard of attainment,—which has been generally accepted as proper and dignified,—and, by conducting examinations, to encourage the rising generation to attain to that standard. It was not necessary that every good musician in the country should have been asked to assist in formulating the standards. It is desired, however, that every good musician shall act in sympathy with the movement and, as above remarked, do all in his power to promote a public and professional demand for an accredited worker.

When this advanced state of affairs shall take the place of the present musical chaos, the incompetent teacher will have time to devote himself to something less harmful than warring minds.

It may safely be predicted, therefore, that when a community shall have in its midst an active corps of A. C. M. graduates, a sufficient number to make its influence felt, the evils referred to will be lessened in that community.

For a man to comprehend a work of genius, he must certainly possess some power correlative to that power which created it.—Aphorism.

ON THE DESIRABILITY OF BACH STUDY.

BY EMIL LIEBLING.

If Bach's name and works are not quite as much of a bugbear as formerly, it is due to the fact that a number of artists have played and first-class teachers have persistently taught selections from his works which possessed more than a mere historical interest. This selection of the fittest will apply equally to many of Mozart and Haydn's works, while Beethoven is still exempt. Hindel and Scarlatti by all means need careful selection, so as to avoid a wasting of time. Hummel, in whose Concertos the Chopin technique is decidedly foreshadowed, is also gradually falling into disuse, although teaching material of a highly valuable order may be found in the first and last movements of his E flat and F# minor sonatas, the Sonata, op. 11, and La Belle Capriciosa. The A# Sonata for four hands by the same composer is a veritable gem, and gives both players an equal opportunity for display. Moscheles' beautiful Sonata, op. 47, in E flat for four hands, may also be highly recommended as an example of a happy mingling of the classic and romantic styles.

Bach's works were practically unknown until Mendelssohn and the Bach Society of Leipzig began to use his works and publish them in corrected editions. For teaching purposes, the Peters' Edition, which has been revised by such masters and Bach experts as Czerny, Reitzsch and Griepenkner, stands at the head, and is decidedly preferable to the Koehler editions. The Steingraber edition, fingered by the late Dr. Bischoff, of Berlin, is excellent. Mendelssohn showed the effect of his Bach study in his own works very quickly, and Robert Franz, the great song writer, has often acknowledged his debt to the sturdy pillar of German music. There is a great deal in Bach's music that insures to it greater longevity than usually falls to the lot of any one's musical compositions, exposed as they are to ever-changing taste and a certain natural evolution, which causes people to discard the old and readily accept the new. The very absence of the emotional element in most of Bach's works rather operates in their favor, and fits them especially for the use of students. Most chance listeners will be apt to apply to Bach's pieces Bill Nye's definition of classical music, "that it is much better than it sounds," and in performing one of Bach's compositions the student must observe a well-known old precept most religiously, and not let his left hand know what his right hand is doing.

This very difficulty of ambidexterity presents itself in the most elementary of Bach's Pianoforte Works, the two part Inventions; it is best to commence with No. 8, in F major, and pupils will do well to follow the little theme which occupies two bars throughout the composition in separate hands. After finishing this Nos. 13 and 14 follow, and afterwards No. 6, which presents quite an interesting problem in syncopation and phrasing. Nos. 1, 10 and 12 can then be studied successively, introducing the Mordent. Then Nos. 3 and 4, examples of trills, and finally No. 2, in which all trills should be commenced from the upper note, excepting the last. Of the three part Inventions, it is desirable to only use Nos. 1, 2, 7, 10 and 12. No. 7 is quite in the spirit and style of Mendelssohn. The attentive student will also find much to remind him of and suggest the Cramer & Clementi's studies.

After a reasonable mastery of the Instructions it is hardly necessary to study the six French Suites; a three part Gigue in G major deserves mention. However, no one can afford to omit selections from the six English Suites. I would recommend the following movements as especially desirable, particularly as they are eminently useful for public performance:—

I. Suite in A major. Sarabande and the two Bonrées. *II. Suite in A minor.* Prelude, two Bourrées and Gigue. *III. Suite in G minor.* Prelude, Gavotte and Gigue. *IV. Suite in F major.* Prelude and Gigue. *V. Suite in E minor.* Prelude and Passepied. *VI. Suite in D minor.* Two Gavottes.

The six Partitas are of about the same grade of difficulty, but can well be omitted, proceeding at once to the Well-tempered Clavichord. In this work every teacher

is apt to have his own mode of progressive work. I confine myself almost entirely to the first volume, using the 2d, 3d, 5th, 15th, 16th Preludes and Fugues, the 8th, 20th, and 21st Preludes, and the 10th Fugue.

These selections will suffice to give a thorough idea of the scope of the work.

Afterwards the following works can be successively taken up: Fantasia C minor, Fugue in A minor, Toccata in D minor, First and last movements of the Italian Concerto, and the Chromatic Fantasia and Fugue; the latter two works in Buelow's edition. This would leave only the transcriptions of his Organ Works by Liszt, Tausig, Saint Saens, Raff, and other modern masters.

This important question of selection applies equally to the works of Hindel and Scarlatti. Of the former composer I would recommend the Chaconne in F, Gigue in G minor, Passacaille in G minor, Prelude, Variations and Gigue from the D minor Suite, and E minor Fugue. An excellent collection of Scarlatti's pieces can be found in the Peters' edition, finely edited by von Buelow. The foregoing task seems more laborious than it in reality is, as the achievement of one set of Bach's works will make the next a perfectly natural sequence. The thorough study of Bach is indispensable to modern pianism, and while reacting in the most favorable manner on the technique, it also encourages a more musicianly appreciation and treatment of all intricate work. Additional assistance may be derived from a clever treatise by J. J. Dasso on the Well-tempered Clavichord, in which he thoroughly analyzes the most important fugues.

THREE REQUISITES FOR TEACHING.

BY E. E. AYRES.

SOME time ago I was talking to a countryman who had his share of the rugged wisdom characteristic of his class. He was much wrought up over the general unfits for his work of their district schoolmaster, and his homely way of putting some old truths was more forcible than elegant, but I was impressed. "My feelin' about the matter," he says, "is that a man's got to have *horse-sense* *grit*, and besides, a good deal of *git*, in order to succeed in anything; and here's our teacher with a fair show o' larnin' but no *git* to him, and still less sound horse-sense I should call it. His scholars don't study, and he don't know how to make 'em, etc." But what I want to speak of is the three things he made requisite to success in teaching. I shall use his order; it seems to me a wise one, for neither perseverance nor enthusiasm will be of much value to the man who lacks good common sense.

A union of the artistic and practical sense has been, and always will be, rare. But we agree that the best musician is the one with the keenest emotional nature and artistic sense. Shall we exclude him from the teacher's list? Certainly not. We only entreat him to come down from the clouds and use the best nature has given him while teaching.

There are the teachers who fly off at a tangent at every mistake of a pupil, whose nerves are constantly racked by the wholesale slaughter of their most brilliant sonatas, who have no patience with their less brilliant pupils, and hence never lead them to even a little glimmer of light, and so on through the list. Then there are the teachers who ride their hobbies right over all reason and reasonable suggestions; who, because they "adore" Chopin, allow pupils to go straight from the rudiments to drawing out, in long agony, his most exquisite nocturnes; who, in short, have no sense of the fitness of things. Others use the same order of treatment for all, which is about as reasonable as for a physician to prescribe the same drugs for all diseases; and I might go on and multiply the types *ad infinitum*.

We come to the second requisite—perseverance. And if that virtue ever had good soil for cultivation, it has in the musical world.

We all have patience with musical pupils, but the majority are not musical; they simply have moderate ability and talent, work faithfully perhaps, if encouraged, and under proper training develop into fair players. They are the test of the teacher. Without the most faithful work,

he cannot hope to hold or do them good. Surely the teacher ought to be a good object lesson to his pupils, for from the moment he aspired to be a musician he has had to stick to daily practice, and to sacrifice even vacation days to his art.

What shall we say of the teacher's need of enthusiasm, "of *git*!" We all have met these "dry as dust" teachers who inspired us, not to do our best, but to make a bonfire of our music and kindling wood of the piano. May we be forgiven the rage they threw us into. They repress all musical feeling and certainly awaken none. Their work is mechanical, and its results something worse.

We need all the enthusiasm possible in anything so dependent on the emotions for interpretation as music. Let us have it by all means. Our pupils will be inspired to earnest work, will be more content to do the drudgery of hand and wrist development, will see more clearly the meaning of the "tone poets," and get closer to the height from which the Master voices sound through the ages. "Nothing can be more sublime than to draw nearer to the Godhead than to other men, and to diffuse here on earth the godlike rays among mortals."

That old nattered countryman, whose common sense made him a sage, said another suggestive thing: "No" man can get a little bit of larnin' and then stop right still; he'd ought to read the papers, any way." It reminded me of what I once heard a great musician say. He scorned music from music journals, never read them, and said contributors didn't know what they were writing about, any way. On being questioned in regard to his "method," it was found that he could not express himself intelligently, his ideas being in utter confusion; that he made only arbitrary statements, and on being asked his reason for such and such, continued to give dogmas for reasons. The truth was, he couldn't tell why he believed and taught as he did. It was amusing, and at the same time pathetic.

That we need more than the performances of a few scattered virtuosos to keep up high ideals in our art is a truth too patent to need discussion. But may not some of the odium that is cast on the mental acumen of musicians in general be due in part to just such pitiful assertions on the part of some of our leading musicians?

There is food for thought here, and THE ETUDE has a field for a noble work. When a man tells you that he never reads a music journal, you need not be afraid of him, if he be ever so great a pianist. You will have no difficulty in holding your own against him in any discussion of musical topics. Especially is this true concerning pedagogics. Distrust a teacher who simply plays; who never reads journals; who thinks he has in himself all that is needful for success. Rest assured he is not likely to put two ideas together in their logical relation; he has no system, and doesn't care for one. In other words, he teaches only by imitation, scornful of any scientific presentations of principles.

DR. HOLMES ON MUSIC.

"I HAVE had glimpses," the Professor said, "of the conditions into which music is capable of bringing a sensitive nature. Glimpses I say, because I cannot pretend that I am capable of sounding all the depths or reaching all the heights to which music may transport our mortal consciousness. Let me remind you of a curious fact with reference to the seat of musical sense. Far down below the great masses of thinking marrow and its secondary agents, just as the brain is about to merge into the spinal cord, the roots of the nerve of hearing spread their white filaments out into the sentient matter, where they report what the external organs of hearing tell them. This sentient matter is in remote connection only with the mental organs, far more remote than the centres of the sense of vision, and that of smell. In a word, the musical faculty might be said to have a little brain of its own. It has a special world and a private language all to itself. How can one explain its significance to those whose musical faculties are in a rudimentary state of development, or who have never had them trained? Can you describe in intelligible language the smell of a rose as compared with that of a violet? No—music can be translated only by music. Just so far as it suggests worded thought, it falls short of its highest office. Pure emotional movements of the spiritual nature; that is what I ask of music. Music will be the universal language—the Volapuk of spiritual being."

I.—PROBLEMS OF MUSIC TEACHING.

BY J. C. FILLMORE.

The great majority of music teachers in this country are doing their work in country places, in small towns, or in cities remote from the great metropolitan centres and devoid of any such musical life as it is to be found in those centres. The most important problem they have to solve is how to awaken, develop and foster musical life in their pupils, and through them in the community at large. Of course, there may be some devices resorted to outside of the regular teaching; but the first and most important question is, how to shape the teaching so as to secure this result as rapidly as possible.

It is plain to see that the problem takes on a very different aspect under such conditions from that which it wears under the conditions of a large city in the East or in Europe. It is not the same thing to teach in Penn Yan or Oshkosh as to teach in Boston or Leipzig. When one's pupils hear the Boston Symphony Orchestra every week, they can be depended on to learn a vast deal by hearing which they could not learn in any other way. When they have no opportunities of hearing except such as the teacher and his pupils can furnish, a tenfold greater weight of responsibility falls on the teacher. He must do, alone and unaided, what the Boston teacher, plus the symphony orchestra, plus the other manifold musical influences of Boston, do for the pupil there. If he cannot do this, it will not be done at all. If his pupils do not come to know, love and enjoy the best music through his efforts, they will never reach any such results.

It is a clear case that he cannot, as many European and Eastern teachers do, devote his main work to the acquirement of technic. Pupils who devote half or two-thirds of their practice-time to technical studies and études, with no opportunities to hear good music, are not in the way of learning to understand, enjoy and interpret the works of the masters in any short period of time. *Nothing but great music awakens the love for great music.* Nothing but constant daily experience of great music enables any pupil to appreciate and enjoy it.

The problem for most teachers therefore must be, how to reduce the necessary technical study and practice to its lowest terms in order to gain the utmost time possible for experience of real music.

Further, neither teacher nor pupil can afford to waste time on unproductive pieces, however good. There is a large amount of excellent music which every accomplished musician ought to know, which still ought not to be commonly used in teaching, because other pieces are much more productive of the results at which every intelligent music teacher should aim. He must select his teaching pieces with reference to their high musical quality, but also with reference to their fitness for developing the most important points of modern pianoforte technic. In this way, he will generally get not only the best musical results, but also the best technical results. *For the finest qualities of technic are only to be obtained in the effort to realize a musical ideal.*

This is a most important point. I know that some distinguished teachers look on technic as "pure mechanics." But a musical technic is by no means anything of the sort. If a pianist who takes this view is not himself a mechanic rather than an artist, he has something else to thank besides his own artisan-like view of the matter.

The technical problem is not merely nor even primarily a mechanical one. It means not merely the development and control of the muscular apparatus to produce at will certain mechanical results, but first and foremost the correlation of the musical perception and the musical imagination with the nervous and muscular apparatus which is the tool of the mind. The natural, logical, rational order is *musical perception first*, technic second. First the ideal, then the means by which this ideal is to be realized. So that we come back to our starting-point: the first problem of the teacher is to awaken the desire of the pupil to accomplish certain musical results. Then the way is clear to show how these results are to be accomplished.

TESTIMONIALS.

I find your last publication, "Chats with Music Students," far beyond my expectations. Surely every music student will give it a hearty welcome. While speaking of this work, I wish to again express to you my increased appreciation of your monthly publication, THE ETUDE.
M. B. ARNOTT.

Mr. St. Joseph.
We have examined "Chats with Music Students," and think it an excellent work. It contains valuable hints for teachers and students.
SISTERS OF ST. JOSEPH.

SAN FRANCISCO, CAL.
I would thank you for the assistance THE ETUDE has given me in the last two years, not merely with its musical pages, but its valuable articles on music and teaching.
AGNES M. NICKERSON.

NEW YORK CITY.
Your publication of "Twenty Lessons to a Beginner" is a most deserving work for pedagogical students. It deserves great credit for THE ETUDE, which encourages the publication of such instructive works, and reflects very highly on Mr. Mathews' abilities as a master of the art of teaching. The reason why so many piano students turn out to be a failure is, that their primary instruction was not received on the principles of Mr. Mathews.

I have always instructed little children on these principles, compelling them to think every note before printing, and to learn to write all the scales, different chords, intervals, and a few choice tunes during the first year before they play from books. There is no satisfactory instruction book for little children, and there never will be, in the sense of the general demands of a good instruction book for young students. The teacher has to form a new instruction book for every pupil according to age, character, etc. But what great help the teacher gets in forming so many new books from such a work as Mr. Mathews is very superior, and I for one thank him for helping me in the great task.

EDWARD MATERHOFFER.

The eminent critic, Mr. Charles Capen, says of Howard's "Harmony," "The author's success is simply surpassing. He is manifestly superior to Richter as regards clearness of statement, and in this respect, at least, he cannot name any work that is so thoroughly admirable." In his treatment of Modulation, Mr. Howard is notably felicitous. This reviewer also calls it "a perfect encyclopedia of harmonic law."

Mr. J. W. Telford, of London, the eminent theorist and teacher, says of Howard's "Harmony," "I consider it a valuable work," and "I trust it will meet the wide recognition it deserves." Miss McCarrall, teacher of Harmony in the Conservatory of Music, Toronto, Canada, says, "It contains a great deal of valuable information, and is evidently the work of a conscientious musician." Mr. Alfred Arthur, Principal of the Cleveland School of Music, makes constant use of it, and commends it with unstinted praise. Mr. Henry M. Dunham, the eminent organist of the New England Conservatory, Boston, endorses "its merits as a thoroughly musician-like, exhaustive and practical text-book."

I beg to acknowledge the receipt of Mr. Tapper's "Chats with Music Students," and it is a pleasure to say that I have enjoyed reading it myself, and shall recommend it to my pupils as a stimulating and suggestive book.
FAITHFULLY YOURS,

TO MR. THEO. PRESSER.

ARTHUR FOOTE.

"Chats with Music Students," by Thos. Tapper, I have examined with ever increasing interest and surprise that so much excellent advice and information can be expressed with such clearness and force in a volume of its size.

It ought to be carefully read by every student of music, to whom it cannot but prove of great and everlasting benefit.
H. E. CREVEN.

MR. W. F. GATES:—

I have carefully examined your "Musical Mosaics," and I am happy to say that it is the most valuable compilation of great men's advice and thoughts that I have yet seen. It will help both pupil and teacher as well as anybody who is studiously inclined. Every musician of this country should know of your book and possess it. The price is so low that it is within reach of the poor as well as the rich. I recommend it to my pupils.

CALIXTA LAVALLER.

"Chats with Music Students" came duly to hand. I never read a book on this subject with more pleasure; every chapter is practical and helpful, and I heartily commend it to every music student." F. D. BAARS.

"Chats with Music Students" received the other day, and after looking it over, I find it just what I have been looking for, and think that no student of music can afford to be without it.
J. C. JOSEPHSON.

DEW LADIES' SEMINARY.

"Chats with Music Students," by Thomas Tapper, is delightful; it is full of inspiring truths admirably presented. No thoughtful teacher or student of music can read it without being benefited.
LYMAN F. BROWN.

I feel it a pleasure, although unsolicited by you, to add my word of commendation regarding the valuable work by Mr. W. F. Gates. The teachers as well as the student will find in "Musical Mosaics" abundant food for reflection, and its influence must be most salutary for the musician. It surpasses anything of its kind that I have seen either in this country or in Europe. I bespeak for it a large sale.
LYMAN WHEELER.

CONCERT PROGRAMMES."

Hawatha Academy, Kansas. H. L. Ainsworth, Dir.

"Concerto," D minor, Mozart, orchestral parts on second piano; "Polacca Brillante, Op. 72," Weber; "Aria—Ah s'estinto," Mercadante; "Polka de la Reine," Raff; "Marche Heroique," Saint-Saens, orchestral parts on second piano; "Fantaisie Polonoise," Raff; "My Heart at Thy Sweet Voice," Saint-Saens; "Capriccio Brillante, Op. 22," B minor, Mendelssohn, orchestral parts on second piano.

Harrington's School of Music.

Webster, Bnds of Promise; Sodermann, Swedish Wedding March; Torry, La Farfallata; Strelzki, Reverie Nocturne; Rossini, Barber de Seville (Overture); Wilson, Dance of the Haymakers; Osborne, "Who's at my Window?"; Kullak, Scherzo; Smart, Stars of the Summer Night; Mayer, Etude in F Sharp, Op. 61, No. 3; Labitzky, The Rhine Imperial Waltzes; Planquette, The Sea Shore; Gubner, Ocean Surf; Keller, Lapsiel Overture.

Vincennes University.

Mendelssohn, Capriccio in B Minor, Orchestral accompaniment on second piano; Saint-Saens, My Heart at Thy Sweet Voice; Henselt, (a) If I Were a Bird; Brahms, (b) Three Hungarian Dances; Gonod, In the Springtime; Mendelssohn, Overture to A Midsummer Night's Dream; Strauss, (a) Love Song; Bruch, (b) Question; Bargiel, Suite Op. 31; Abt, I See Thee, Love, in Every Flower; Moszkowski, Polonoise.

Piano Recital by Pupils of Mrs. Avirett, Dallas, Texas.

Essay, Beethoven; Overture, Egmont, 4 hands Beethoven; Faust, Op. 114, D. Krug; Break of Morn, Dorn; (a) The Fair, Guriltz; (b) The Little Carnival, Sarsabog; On the Meadow, Lichner; Fest Polonoise 4 hands; Carrie Gavotte, Liberatori; La Rose, Hunter; Poet and Peasant, Snipe; Mozart, Miss Stella Lewis; Martha, The Oester; Fur Elise, Beethoven; Falling Leaves, Mueller; Through Forest and Meadow, Lichner; Nearer My God to Thee, Sudra; Easy Lesson in E flat, Chopin; Les Rameaux, Leybach; Old Black Joe, Gimbel.

Musical Department Christian College, Columbia, Mo.,

O. H. Tiede, Director.

Meeresstille und Glückliche Fahrt, 8 hands, Mendelssohn; Sonata, Op. 27, No. 2, Beethoven may make no mistake; Weber; Polonoise, No. 2, E Major, Liszt; Dance of Joy, Ascher; Froehling Erwaehen, 8 hands, Em. Bach.

IN TEACHING, it is not enough to tell a pupil what to do and how to do it. Were all very intelligent, persistent and thoughtful it would be enough. Unfortunately for the teacher the minds of all pupils are not bright nor are all pupils faithful in practice. It is therefore, very necessary that the teacher should instruct the pupil what to do and how to do it, and then watch him until he sees the work is actually accomplished. Certain things about physical drill are absolutely essential to voice culture. A teacher may show the pupil what they are and then go on with lessons for years and the pupil may make no progress whatever. If the teacher sees no progress it is best for him not to call the pupil stupid, or to think that with more practice and more time the progress will come, but to look to his foundations. The fault will be that some duty has been unperformed by the pupil, not from stupidity, but from lack of appreciation of the usefulness of the instruction. Watch that one point until the pupil does just right. Progress will follow.—Voice Quarterly.

While ten men watch for a chance, one makes chances; and while ten wait for something to turn up, one turns something up; so, while ten fail, one succeeds, and is called a man of luck or favorite of fortune. There is no luck like luck; and fortune favors those who are most indifferent to fortune.

WORTHY OF COMMENT.

COOPERATION IN MUSIC LESSONS.

Born pupils and parents sometimes forget that the study of music is a cooperative undertaking. The teacher can only do his part. The pupil has a part and so do the parents. The teacher gives the lesson, what is called the *practice*, and the parent shows the pupil how to *practice*, and the better the teacher, the better the grade of practice is it that is required. This practice can be done by no one but the pupil, and in no way can a teacher be made responsible for the pupil's practice. The parents can see to it that there is nothing to hinder the pupil, no calls upon him at his time for practice; and, by the way, there is never any good practice unless there are regular and fixed hours for it. The parent should allow no interruptions of practice, and not allow playfellow to break in on this devoted hour. All of the child's playmates should understand these hours of practice, and that at this time they are not to come to ask him to play with them. An experience of about twenty-five years has taught the writer to especially appreciate a sensible mother, one who takes an interest in the child's progress and works in harmony with his endeavors, and does what she can to carry out his suggestions. Mr. Louis Lombard says to the pupil:—

"The teacher gives an exposition of the general principles of technique; he also demonstrates philosophically the way to do a thing, but he cannot make you play or sing without your own diligent cooperation, however apt you may be."

During the lesson, the pupil should let no point pass until all is clearly understood. Nothing pleases a good teacher more than to have his pupil ask for further information on points of the lesson, and to see his pupil anxious to have a clear cognition to every thing in the lesson. Good practice is, when the pupil holds himself up to exact work, allowing no mistakes, and when he first learns perfectly all of the hard passages first.

MUSIC IN AMERICA.

AMERICANS are a patriotic people in all things except in music; in this they are too much inclined to look to the old country. Dr. A. R. Palmer spoke truly when he said: "It is as false to this country for great things in music. We already excel Europe in all matters of invention, and it is only a question of time when our inventiveness will be employed along artistic lines. Even in Germany there is nothing like our popular dissemination of musical culture. In this country there is no considerable town that cannot produce a mixed chorus of three or four hundred of both sexes who can read music at sight. Theodore Kullak, the great Berlin teacher, once said to one of William Mason's pupils that Americans leave no deficiencies for foreign masters to supply."

Yet there is much work to be done. And music teachers are the ones to do it. The ETUDE has faithfully pointed out ways and means to best accomplish this task. Our pupils must be enthused with their work and study, and as the stream can flow no higher than the fountain, teachers must gird up for better work. Musical societies need to be organized and well sustained. Teachers should give musicales with the help of pupils and friends. Singing schools should be taught. Music in the public schools should be well looked after. Churches should give as good music as the choir is capable of, and they can do better than most choristers are willing to require of them. Lastly, it all depends on the individual teacher, for he or she can make his or her community truly musical by persistent and well-directed efforts.

But much of this means hard work without an immediate money equivalent, yet, in the long run, nothing will pay better, for all that tends to increase the interest in music in the teacher's community is a decided gain and a large gain.

TALENT AND ITS RESPONSIBILITY.

If one has a special talent for music, art, scientific studies, mathematics or languages, if he has inventive talent or mercantile ability, it is as much a "call" as was the voice out of the burning bush to Moses. But, alas! how few parents there are that seem to feel the weight of this responsibility resting upon them. The following from "The Orpheus," is a case in point:—

In a small western town noted for its educational advantages, there lived a young girl who was by nature a musician. Her parents, however, were in moderate circumstances, and could not afford to give her the best of the most advanced training. She studied by herself, and never missed her regular hours for practice. With a true love of the art she grasped every opportunity for improvement. She played in her church, was accompanist for the Glee Club, and sang in her own little town. Madame Blank, of Boston, made a trip to this town, to visit relatives. Her attention was directed to this young girl, whom we will call Elizabeth, and after a few trials Madame Blank invited her to be her accompanist at a series of "Musicales" to be given in her

honor. Before her return to Boston, Madame Blank visited the young girl's parents and offered to take Elizabeth with her to enter the Conservatory, and she was to accompany her whenever she appeared upon the stage. Now it was just here that the demon was made. Elizabeth's parents had a religious prejudice to the stage and could not be prevailed upon to allow their daughter to accept the brilliant offer. Elizabeth begged and pleaded, but in vain. Her few weeks' intercourse with Madame Blank had given her an insight into what she could attain, and just whetted her thirst for more. But all efforts made in her behalf by influential friends were unavailing. Her parents were inexorable, and she did not go. For years she still followed the same little path, went around in the same rut. Still played in the church and for concerts. She had variety, but made very little progress. At last other things in life crowded this all out, for her music was not an important part of her education. She still has an earnest love for the art, but that intense enthusiasm is all gone. It was a great mistake, as all her friends acknowledged, for her love and talent for music was not of any common order.

There comes a crisis in every life, and fortunate is he who can rise to the occasion and decide wisely. Indecision is fatal. To fail, is to go lower streets. "Once to every man and nation, come the moment to decide, In the strife of Truth and Falsehood, for the good or evil side," Lowell.

"There is a tide in the affairs of men, Which, taken at the flood, leads on to fortune; Omitted, all the voyage of their life is bound in shallows and misery," Shakespeare.

"Of all sad words of tongue or pen, The saddest are these, 'It might have been,'" Whittier.

EXHORTATION TO STUDENTS OF MUSIC.

Dr. P. H. BRYCE has given students a very instructive lecture of the relation borne by nervous force to the development of genius. He very sensibly exhorted them to a mode of living, to a method of purely physical culture, which would keep their systems in the best possible condition to bear the nervous strain.

His words were very wise and much to the point. It is a lamentable fact that too many enthusiastic students, no matter what the course that their application may take, utterly neglect their physical health for the sake of their mental advancement. "It is not work which kills," say the physicians, "it is worry." Likewise, it is neglect. It is not over-study which kills, because a man or woman can only absorb a certain amount in a given time. Given proper food, exercise and sleep, the whole of the remainder of the day might be devoted to study without injury to the physical man.

Under a system of slow starvation of the body, through lack of both food and sleep, the mind becomes preternaturally active, and the sensibilities abnormally alert, and a tremendous amount of acquisition may be crowded into a very small space of time. But eventually the student goes to the wall. "Over-study" is the verdict, when really the cause is a starvation against which the overtaxed body could not battle. Blood that is kept constantly feeding the brain, must be well fed itself, and should be of good quality. "I have a roaring in my ears," complains one overtaxed student. "Your blood is not of proper quality. It is not your ears, it is the brain which roars. Your blood is thin." A tonic and proper exercise, with proper food, reduces the blood to its proper condition and the trouble is over.

Now, then, on no student is there a greater strain than upon the student of music, and especially the student of vocal music. Let them take lessons from Patti, who eats and rests, going to bed, she says, with the chickens on the nights when she does not appear.

A noted business woman, in Paris, has laid it down as a law of her life to lie in bed one whole day during each week. To a few of us engaged in a business life it is given to be able to devote one entire day each week to lying in bed (perhaps she takes Sunday for it, she does not say), but she has undoubtedly by this means retained a vigor of mind and body that has been money in her pocket. Moral—Rest all you can, who are struggling for a future which means to you not only money but fame.

TEACHERS AND TEACHING.

SUPPOSING a youth, possessing what is commonly termed a "taste for music," is desirous of learning, or does play some instrument, asks to be directed how to acquire the habit of playing with intelligence and refinement, what shall we tell him?

That he be advised to purchase some one of the many instruction books for his special instrument and study that? or shall he be directed to take lessons from Mr. So and So, whose musical reputation is based upon a power of technical skill that is disproportionate with his knowledge of the art in other directions? Both may help, but neither alone nor combined will lead to the achievement of the student's purpose. What he requires is living precepts and examples, expounded and exhibited by a teacher whose intellectual grasp and artistic

temperament constitute him a safe guide through the labyrinthian path leading to the summit of musical knowledge. A book may assist, as may also the example of a performer whose technique is of the brilliant order, but, unless the result of our experience be at fault, neither will impart those qualities of refinement and finish so likely to be acquired by association with the teacher who first is a musician in the true sense, and next a man of education and attainments otherwise. What then is necessary for the aspiring musician, is to place himself under the instruction of a teacher capable of cultivating in him the graces and refinements of musical performance as distinct from the capability of mere rapidity of execution.

Education in music must be of the head and heart. To exalt digital facility or powers of mere endurance to a place of importance above the cultivation of the intellect and the finer sensibilities of our nature is pernicious, but unfortunately practiced by myriads of music teachers throughout the world. The effort at all times should be toward refinement, and anything tending to retard the advance in that direction should be mercilessly dealt with and removed from the path. If, then, teachers are found who do not rise to the requirements of their profession, those seeking musical instruction should hesitate before placing themselves under their tuition, for, in the nature of things, is likely to misdirect the student and cultivate a crop of bad habits, that will take longer to unlearn at a later period, than would be required to learn the art properly, if from beginning, the student selected an efficient instructor who could train him in the refinements of musical performance. A. A. C.—*The Metro-nome*.

A LETTER TO THE ETUDE.

As I had the ring-finger operation performed under particularly trying circumstances, others may like to hear how successful it was, not only as a very neat piece of surgery, but better still as a permanent benefit in piano playing.

My tendons were cut June the 6th, and as I did not wish any one to know of the operation, my hands were not bandaged for a few hours, as is usually the case. The next morning I sailed for Europe, and in the bustle was obliged to use my hand as if nothing was the matter, carrying satchels, etc. Two days afterward I tried my hand on the piano, to see if there was really any benefit. I could stretch easily one key farther and grasp chords which I had been only able to arpeggio. I could also raise my fourth finger over an inch, although it is seldom desirable to do so. I still kept my secret, preferring to wait and give my hand a test by practicing a few weeks, when, by that time, if the benefit was not permanent, I should know it. I find, however, the same improvement, and my only regret is that I did not have it severed before. If practicing could accomplish what this cutting has, it certainly would have been done in my case.

I studied several years with Mr. S. B. Mills, then came to Leipzig and spent some time at the conservatory, and also at Weimar with Liszt. On my return I studied with Wm. H. Sherwood, and yet all those years of study did not accomplish what the severing did in few seconds. Of course, after the operation, care must be taken to follow the directions, otherwise the benefit might not be so marked. I most cheerfully endorse the claims for this operation, and advise others not to allow prejudice to stand in the way of permanent benefit.

Leipzig, August 25th, 1890.

CORDELLA DOUGHERTY.

There are two things about what we should never worry: Things we can help and things we cannot help.

As a general thing, an individual who is clean in his person is neat in his morals.—H. W. Shaw.

Truthfulness is an indispensable requisite in every artistic mind, as in every upright disposition.—E. Wagner.

"REMEMBER that, no matter what you intend to become, you cannot avoid apprenticeship."—Elizabeth Stuart Phelps.

"Smile at the world and the world will smile with you" is an old adage but a true one. "A few books well studied and thoroughly digested, nourish the understanding more than hundreds but gargled in the mouth."

A certain amount of opposition is a great help to a man. Kites rise against and not with the wind. Even a head wind is better than none. No man ever worked his passage anywhere in a dead calm.—Montreal Star.

Examination of American College of Musicians.

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E. M. Bowman.

Vice-Presidents.

S. B. Whitney.

Miss Amy Fay.

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S. E. Jacobsohn,
J. H. Beck.

AMERICAN COLLEGE OF MUSICIANS.

EXAMINATION FOR ASSOCIATESHIP.

1890.

GENERAL MUSICAL THEORY.

The Theoretic Examination consisted in a written examination in the following branches:—

HARMONY.

1. Work out the following figured bass in four parts, and write in piano score.

8

American College of Musicians.

2. Write the following Cadence in Vocal score (with Soprano, Alto, Tenor and Bass clefs.)

3. (a) Write a modulation from F major, to F sharp major, closing with a complete cadence.
(b) Write a modulation from F sharp major to F major, closing with a complete cadence.

Construct the two modulations, if possible, in the form of a period (the modulation from F to F sharp forming the Thesis, and that from F sharp to F, the Antithesis.

Employ various kinds of chords, according to your skill, but avoid enharmonic changes.

4. Figure the following harmonies, and name the fundamental or root of each.

5. Write a short original organ-point on the Dominant, closing the illustration with another on the Tonic.

Examination for Associateship.

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6. Harmonize the following *cantus firmus* in four parts, and write in piano score.

COUNTERPOINT.

1. To a short original Cantus Firmus in Tenor, add:—
(a) An Alto in equal notes,
(b) A Soprano in Florid Counterpoint,
(c) A Bass in Florid Counterpoint,
(d) A Bass in Syncopation.

2. To the following Cantus add a part below in half notes.

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3. To the following Cantus add a Florid Bass.

MUSICAL FORM.

1. What can you say of the Minuet?
2. Briefly outline the form of a Concerto.
3. From what is the Sonata, in its larger sense, derived?
4. Construct a Period (as a melody, if possible), in the following Rhythm.

5. What is meant by "A piano trio," "A piano quartette," "Sketch a two-part Primary form. Bracket and name subdivisions.

7. Analyze the accompanying Sonata movement, indicating, by means of terms, brackets, figures, ("metrical cipher") etc.:

- A. Principal and subordinate themes, both in exposition and development.
- B. Connective or transitional passages.
- C. Organ point.
- D. Keys passed through in the development.
- E. Subdivisions of theme, motivial structure, and such other minor points as would indicate a thorough understanding of the example submitted.

Examination for Associateship.

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ACOUSTICS.

1. Of what physical phenomena is sound, as we hear it, the result?
And how perceived?
2. What is the cause of Echo? What some of the means for neutralizing it in Halls? And how do they operate?
3. What are some of the laws governing reflection of sound?
4. What are overtones? (give illustration of a fundamental with overtones).
5. What are the vibrations per second of



In ascending do they increase regularly or proportionately? State anything you may know of the principles involved in this point.

HISTORY.

1. Name, in historical order, the grand divisions in musical development from earliest times, as you understand them.
2. (a) Name some of the greatest of Italian masters, beginning with the oldest, and coming down to modern, giving dates, and some of their works.
(b) The same with respect to German,
(c) The same with respect to French,
(d) The same with respect to English.

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3. To what influence does music owe its greatest development?
4. From what is the { German Lied,
French Canzone. } derived?
English Ballad.
Name some of the greatest composers in these departments, with dates.
5. Whose "Passion" is most celebrated?
Name some others.
6. With what group of writers may the modern Romantic school be said to have originated? Name some of its brightest lights, since then.
7. In what departments do modern { German
French } musicians excel?
Italian
English

TERMINOLOGY.

The items in this paper, while demanding some knowledge for their correct solution, are intended primarily to call out the ability of the candidate to give definitions from the standpoint of a teacher. Therefore, let the answers be correct, concise, and comprehensive.

DEFINE.

1. Scale.
2. Melody.
3. Harmony.
4. Key, or Mode.
5. Staff: how many degrees without leger lines?
6. Fundamental of a chord.

Examination for Associateship.

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7. Bar ; its use.

8. Group the following into two measures, and mark time-signatures:—



9. Explain your proceeding, and define Measure.

10. What is the office of the sharp ?

11. Of the double-sharp ?

12. Of the Natural ?

13. In changing the pitch of a staff-degree from Double-sharp to sharp, is it logical to employ both Natural and Sharp?



14. What is Compound Measure?

15. Write time-signature and two measures of every kind you know. Mark the metrical accents, and say whether simple or compound measure.

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16. Define Meter.
17. Define Rhythm.
18. Above the staff in the following example, indicate all metric accents, below the staff indicate all the rhythmic accents.



I. Metric.

II. Rhythmic.

19. Write auxiliary tones and appoggiaturas to



20. Mention the Italian words (with approximate pronunciation and metronome speed), indicating seven degrees of Tempo, three slower than Moderato, and three faster.

PIANO-FORTE.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted of test exercises in touch, technique, reading at sight, transposition, and the performance of selections, at the discretion of the examiners, from the list of works given in the Prospectus for Associateship Examination (see Prospectus Page 12), supplemented by original lists handed in by the candidates.

Examination for Associateship.

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SPECIAL THEORETIC EXAMINATION.

1. Describe or diagram the proper position ("ready to play") for a beginner at the piano-forte with regard to the following particulars:—

- (a) General position of the body, including relation to the key-board and height of chair (or stool).
- (b) Position of the fingers (2, 3, 4, 5) from the tips to the metacarpal joints.
- (c) Position of the thumb (1).
- (d) Position from the second joints of the fingers to the wrist.
- (e) Position from the metacarpal (knuckle) joints to the elbow.
- (f) Position from the elbow to the shoulder.

2. Define the plain Legato Touch, and give a general idea of the position, action, and condition which each of the above members, from the finger tips to the shoulder, should assume in this touch.

3. Define and describe the Clinging Touch, and mention to what class of passages it is best adapted.

4. Describe minutely all the modes of staccato execution known to you, comprising,

- (a) Finger action.
- (b) Write action and
- (c) Arm action, alike singly, or in combination.

5. Suggest some exercises suitable to the correction of the prevalent Staccato habit.

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6. Describe or diagram the proper position and use of the hand for octave playing.
7. (a) Describe the movement of the wrist in playing the following, and also the position to be assumed by the fifth-finger side of the hand.



- (b) Describe the position and movements of wrists, arms, and fingers in the following passage,



- (c) Describe the movements of the wrist to connect, approximately, notes beyond the reach of the hand, without using the damper pedal, for example:—



- (d) Describe the requisite movements in playing the following:—



VILLAGE FETE.

1

The double organ point with which the study begins suggests by its half comic character a dance on the Village Green to the music of the droning bag pipe.

The theme at measure 19 is so purely like a "Folk-song" in its character that the imagination is not greatly taxed to hear the voices of the merry dancers in full chorus accompanying their tripping feet. The arabesque figures allotted the right hand preceding and succeeding the introduction of the peasants song are to be played lightly and distinctly accompanied by the left with a clear staccato touch, almost monotonous in its uniformity. But it is not all fun for shadows and varieties of gloom intervene nature and man flit before us in a panorama, and at the last in the buzzing roll and iteration of the figures we may discover some quiet rustic mill with its restless mill-wheel whirled eternally by the rushing mountain stream. Sadness may come but it abides only like the floating shadow of a cloud.

S. HELLER, Op. 45, No 20.

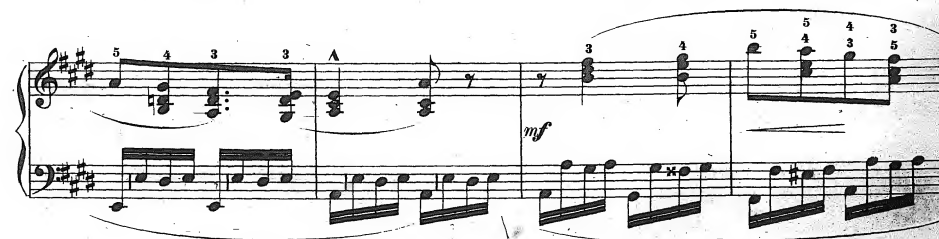
Allegro. $\text{♩} = 132$.

a) For some a change of fingers, as here indicated, for example, may facilitate the light drum staccato, not pizzicato. The hand must feel this light bounding tone. The temptation to drop into a dead repetition when the octaves are reached, especially in the 19 meas. must be overcome by clear conception of this quality in all the bass tones. The melodic idea in the bass must be clearly conceived.

The musical score consists of six systems of staves. The first system begins with a piano (*p*) dynamic and includes fingerings (3, 4, 5, 4, 3, 5) and a trill marked (b). The second system features a piano (*p*) to mezzo-forte (*mf*) dynamic change and includes fingerings (2, 4, 1, 2, 4, 1, 2). The third system continues with piano (*p*) and mezzo-forte (*mf*) dynamics. The fourth system starts with mezzo-forte (*mf*) and includes a *f* decresc. marking. The fifth system is marked *poco riten.* and *a tempo*, with dynamics *pp* and *p*. The sixth system includes dynamics *f* and *p*. Fingerings are indicated throughout the piece.

b) A special study of fifth finger glide under the fourth, third, and second fingers is requisite for such a passage. Study the trill, say c, d flat, first with 5, 4: 5, 3: 5, 2: then the turn, say f e flat d e flat, with same fingers, and finally the chromatic scale.

Village Fete. Heller. 4.



Musical score for "Village Fete, Heller. 1." in G major (one sharp). The score consists of five systems of piano and treble staves.

- System 1:** Treble staff has a triplet of eighth notes (F#, A, C#) and a quarter rest. Bass staff has a continuous eighth-note accompaniment. Dynamics: *mf*.
- System 2:** Treble staff has a triplet of eighth notes (F#, A, C#) and a quarter rest. Bass staff has a continuous eighth-note accompaniment. Dynamics: *p*.
- System 3:** Treble staff has a triplet of eighth notes (F#, A, C#) and a quarter rest. Bass staff has a continuous eighth-note accompaniment. Dynamics: *p*.
- System 4:** Treble staff has a triplet of eighth notes (F#, A, C#) and a quarter rest. Bass staff has a continuous eighth-note accompaniment. Dynamics: *sempre p*.
- System 5:** Treble staff has a triplet of eighth notes (F#, A, C#) and a quarter rest. Bass staff has a continuous eighth-note accompaniment. Dynamics: *leggiere*, *p*.

The score includes various musical notations such as triplets, slurs, and dynamic markings. The key signature is G major (one sharp).

5

Andante con moto. M.M. = 69

ALBUM LEAF-4.

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Ten. *dim.* *mf* *dim.* *e. poco.* *rall.*

Ten. *a tempo.* *cresc.* *dim.* *mf*

Ten. *dim.* *mf*

dim. *rit.* *dim.* *p* *pp* *ad lib.*

a tempo. Ten. *3* *5* *3* *5* *3* *1*

5

dim.

rit.

dim.

p

pp ad lib.

5

4 5 4 5 5 4 3 4 5 4 5 4 1

piu agitato. *dim.* *poco.* *rall.* *a tempo.*

Ten.

3 5 2 3 4 5 2 4 1 4 1 5

The musical score for "The Swan" by Camille Saint-Saëns is presented in a single system. It features a piano introduction, a vocal entry, and a piano solo section. The piano part is written for a grand piano, with a waltz-like melody in the right hand and a bass line in the left hand. The vocal part is a solo voice melody. The piano solo section includes a waltz-like melody in the right hand and a bass line in the left hand. The score is in 3/4 time and D major.

5

cresc.

2

1

2

1

2

1

2

3

1

Ped

Ped

Ped

[illegible]

THOUGHTS OF HOME.

9

THEODORE MOELLING.

Andante con Espress

p

cresc. *f* *Ped.* *

p

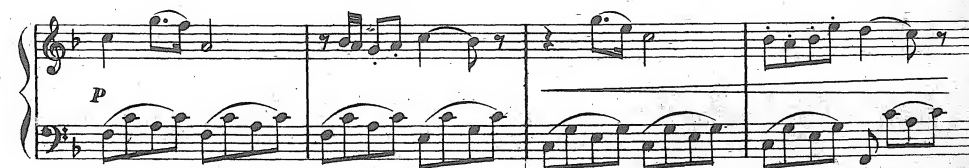
f *Ped.* * *Ped.* * *Ped.* *

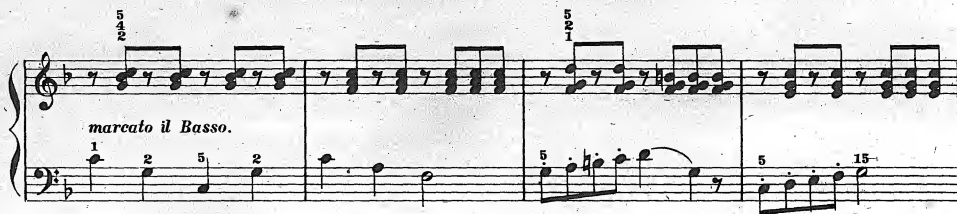
marcato il Basso.

1 2 5 2

5 1 15







"To my wife, Julia Webster Bentley"

13

AT TWILIGHT.

— SONG WITHOUT WORDS —

WM. F. BENTLEY.

Andante con moto.

The musical score is written for piano and bass. It features five systems of music. The first system begins with a piano (pp) dynamic and includes fingerings 1-5. The second system includes dynamics cresc. and mf, and a decrescendo (dim.) marking. The third system includes piano (p), mezzo-forte (mf), and mezzo-piano (m) dynamics. The fourth and fifth systems include piano (p) and mezzo-forte (mf) dynamics. The score is heavily annotated with fingerings and slurs.

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The piece begins with a forte (*f*) dynamic. The first measure features a descending scale in the treble (3, 5, 4, 3, 2, 1) and an ascending scale in the bass (4, 2, 1, 1, 4, 1, 2). Pedal points are indicated by 'Ped.' and a flower-like symbol. The second measure has a piano (*p*) dynamic. The third measure continues with complex fingering and a crescendo leading to a final measure with a forte (*f*) dynamic.

Second system of musical notation. Treble and bass staves. The piece continues with a piano (*pp*) dynamic. The first measure has a descending scale in the treble (3, 2) and an ascending scale in the bass (1, 2, 1, 2). The second measure is marked *rit.* (ritardando). The third measure is marked *a tempo.* (allegretto). The system concludes with a descending scale in the treble (4, 3, 5, 3, 1, 2) and an ascending scale in the bass (1, 3, 5, 1, 2).

Third system of musical notation. Treble and bass staves. The first measure features a descending scale in the treble (5, 3, 4, 2) and an ascending scale in the bass (3, 4). The second measure continues with a descending scale in the treble (3, 4, 3, 2) and an ascending scale in the bass (1, 2, 3, 4, 5). The system concludes with a descending scale in the treble (5, 4, 3, 2) and an ascending scale in the bass (1, 2, 3, 4, 5).

Fourth system of musical notation. Treble and bass staves. The piece begins with a piano (*p*) dynamic. The first measure is marked *rall.* (ritardando). The second measure is marked *a tempo.* (allegretto). The third measure is marked *pp* (pianissimo). The fourth measure is marked *cresc.* (crescendo). The system concludes with a descending scale in the treble (3, 1, 2, 5) and an ascending scale in the bass (1, 2, 3, 4, 5). Pedal points are indicated by 'Ped.' and a flower-like symbol.

Fifth system of musical notation. Treble and bass staves. The piece begins with a piano (*pp*) dynamic. The first measure features a descending scale in the treble (5, 1, 1) and an ascending scale in the bass (5, 1, 1). The second measure is marked *sf* (sforzando). The third measure is marked *pp* (pianissimo). The system concludes with a descending scale in the treble (5, 1, 1) and an ascending scale in the bass (5, 1, 1). Pedal points are indicated by 'Ped.' and a flower-like symbol.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand plays a descending scale with fingerings 3, 1, 5, 4, 3, 2, 1, 3, 1, 2. The left hand plays a descending scale with fingerings 5, 3, 2, 3, 4. Dynamics include *p* and *sempre cresc.*

Second system of musical notation. Treble clef, key signature of two sharps. The right hand plays a descending scale with fingerings 3, 1, 5, 4, 3, 2, 1, 3, 1, 2. The left hand plays a descending scale with fingerings 1, 3, 5, 1, 2, 4, 5, 2, 1, 5, 2, 1.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand plays a descending scale with fingerings 1, 3, 5, 1, 2, 4, 5, 2, 1, 5, 2, 1. The left hand plays a descending scale with fingerings 1, 3, 5, 1, 2, 4, 5, 2, 1, 5, 2, 1.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand plays a descending scale with fingerings 1, 3, 5, 1, 2, 4, 5, 2, 1, 5, 2, 1. The left hand plays a descending scale with fingerings 1, 3, 5, 1, 2, 4, 5, 2, 1, 5, 2, 1. Dynamics include *ff*, *fz*, and *p*. Pedal markings are present.

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand plays a descending scale with fingerings 1, 3, 5, 1, 2, 4, 5, 2, 1, 5, 2, 1. The left hand plays a descending scale with fingerings 1, 3, 5, 1, 2, 4, 5, 2, 1, 5, 2, 1. Dynamics include *p*. Pedal markings are present.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time. The right hand features a melodic line with fingerings 1 2 4 1 3 2 4 3 5 and 1 2 4 1 3 2 4 3 5. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf*.

Second system of musical notation. Treble clef, key signature of two sharps. The right hand has a descending melodic line with fingerings 5 4 3 5 3 4 2 and 3. The left hand plays a steady eighth-note accompaniment with fingerings 2 1 2 3. Dynamics include *p*. Pedal markings are present at the end of the system.

Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a descending melodic line with fingerings 4 1 2 4 5 and 1 2. The left hand plays a steady eighth-note accompaniment with fingerings 1 2. Pedal markings are present throughout the system.

Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a descending melodic line with fingerings 1 2 3 1 2 3 5 and 1 2 3 1 2 3 5. The left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.*, *dim.*, and *rall.*

Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a descending melodic line with fingerings 3 4 3 2, 1 4 3 2, and 1 4 3 2. The left hand plays a steady eighth-note accompaniment with fingerings 1 3 1 2 3. Dynamics include *L.H. sempre pp.*, *R.H.*, and *Ped.*

Examination for Associateship.

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- (e) What should be the position of the 5th finger, and the function of the wrist in delivering with a full round tone, the first note in each measure, in the following?—



- (f) Suggest some exercise suitable for cultivating freedom of wrist, while imparting energy to the fingers; in other words, of concentrating the muscular effort in the fingers and maintaining, at the same time, a pliant wrist.

8. (a) Indicate (by means of brackets []), the exact use of the damper Pedal in the following excerpts:



- (b) For what purposes is the damper pedal to be used?
(c) What notes are parts of the harmony in the following passage, and how should the damper pedal be employed? What expression do you suggest?



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9. What are the movements of the thumb, fourth finger, and wrist in the following passage?



10. Give your ideas as to the best general method of laying the foundations of artistic piano forte playing. Make special reference to the kind of exercises, studies, and pieces, and the methods of studying and practice which, on general principles, will contribute most speedily to such a result.

11. Give a list of the compositions by Bach, Clementi, Beethoven, Schubert, Chopin, Schumann, Liszt, and any other composer of ability, past or present, which you have studied.

12. Supply the Fingering, Phrasing, Dynamic signs, and use of Pedals in accompanying selection.

In addition to the above, see page 7 for general musical theory.

ORGAN.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted in the performance of selections in Sonata Form, Polyphonic Style, and Free Style, from the list of works given in the Prospectus for Associateship Examination (See Prospectus, page 27), supplemented by original lists handed in by the candidates; in addition to which there were various tests in reading Organ-Score, Vocal-Score (with F, G, and C clefs); the playing of Hymns and Chants, transposition of the same, and playing in Four-part Harmony, from a Figured Bass.

Examination for Associateship.

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SPECIAL THEORETIC EXAMINATION.

1. Give a list of sounding stops, classifying them as to quality and pitch.
2. What are respectively, fine, and reed stops, and how in each case is the sound generated?
3. Describe the structure (I) of a stopped Diapason Pipe: (II) of a reed pipe, and how are they tuned?
4. How many varieties of tones are produced by the fine stops? Name them.
5. What is a Salicional? a Violino? a Bassoon? a Bourdon?
6. What is understood by 8 ft tone?
7. How many different "foot tones" are to be found in Organs? Name them.
8. What to meet all requirements should be the compass of Manuals and Pedals?
9. What is the actual compass or range of a large organ?
10. (a) What are mutation stops? Give names.
(b) What are mixture stops? Give names.
11. Give another name for Principal 8 ft.
12. What is the difference between an open and a stopped pipe of the same length? Give the theoretic reason.
13. What would you suggest as an appropriate accompaniment (a) for a Flute (8 ft.) solo? (b) for a Clarinet solo?
14. What registration would you suggest in accompanying (a) Mendelssohn's "Orest in the Lord" (Elijah) (b) Handel's "Hallelujah" Chorus?
15. What is an octave coupler?

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16. Define legato and organ staccato.
17. What was the earliest known attempt at producing sound from pipes?
18. When was the Organ first used in Church?
19. Give the names of two great ecclesiastics of early times, who did much for Church music.
20. Give the names of three or four renowned Italian Church composers of the 17th Century.
21. Who was considered the greatest early Italian organist and composer for the organ, and where did he live?
22. Give the names of six eminent German organists and composers prior to 1800.
23. Give the names of six eminent German organists and composers of the present Century.
24. Give the names of several noted English Church musicians prior to 1820.
25. What are the characteristics of the so-called French organ school as compared with the German?
26. Give names of the organ works of J. S. Bach you have studied and played.
27. In playing from vocal score, what general rule should the organist follow?—i. e. as regards binding, transposition of notes.
28. Make an organ transcript of the following tune ("Anrella" by Wesley), on three staves.
29. Of what value to an organist is a knowledge of Harmony and Counterpoint?
30. What are the French and German names for Open Diapason, Stopped Diapason, Fifteenth, Swell Organ, Choir Organ, Great Organ, Coupler?

Examination for Fellowship.

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31. Give form in measure of a Long metre tune, a Short metre tune, a Common metre tune, an 8s and 7s tune, an Anglican Chant.

In addition to the above see page 7 for general musical theory.

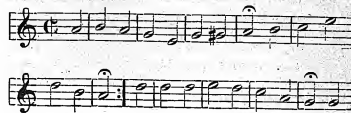
EXAMINATION FOR FELLOWSHIP.

GENERAL MUSICAL THEORY.

This Examination consisted in the presentation of a written Thesis on some topic relating to the theory or practice of Music, and of a composition requiring not less than eight minutes for its performance (see Prospectus, page 37,) in addition to a written Examination in the following branches,

HARMONY.

1. Write modulations between the following keys: write in free style (Florida) and make the voice-parts as melodic as possible:—
(a) From B minor to E flat major.
(b) From F sharp minor to G major, thence to B flat major.
2. To the following Choral melody add below three parts in free style:—



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3. Compose to the following verses a choral melody and harmonize for four voices:—

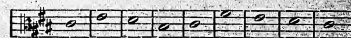
"The year is gone, beyond recall,
With all its hopes and fears,
With all its bright and gladdening smiles,
— With all its mourners' tears.

Thy thankful people praise Thee, Lord,
Thy countless gifts received;
— And pray for grace to keep the faith
Which saints of old believed.

A musical setting of one stanza will be sufficient.

COUNTERPOINT.

1. Write an example of Five-part Counterpoint, note against note, not more than eight measures long. Invent your Cantus Firmus.
2. Enumerate some of the devices of Imitation.
3. Write an original two-voiced Canon in the lower twelfth, with a free cadenza.
4. To the following Tenor add a Florida Soprano, an Alto in equal notes, and a Bass in two against one.



Examination for Fellowship.

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5. Extend this passage *ad libitum* and add a double Counterpoint in the octave. Write out the inversion also.



6. Write an exposition in four voices of the following Fugue subject:—



MUSICAL FORM.

1. Give time-signature, usual tempo, form, character, and an original theme for a Scherzo.
2. What is the difference between a Fantasia and the First movement of a Sonata?
(b) Outline the difference, both in character and form, between the Prelude and the Fugue, in a Prelude and Fugue for the Organ.
4. What are the "Leit-motiven" or typical themes employed by Richard Wagner and his contemporaries? Give an example.
5. Sketch a Large Three-part Period. Bracket and name sub-divisions.
6. Analyze the accompanying movements from a Sonata, indicating by means of terms, brackets, and metrical cipher, (a) Principal theme: (b) Episodes (secondary themes): (c) Connective or transitional passages; (d) Motival structure, keys passed through, and any other particulars which you consider would contribute to a thorough understanding of the example submitted.

Examination for Fellowship.

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7. From whom did the early German and Northern nations derive their musical inspiration, and through what medium?
8. Name some of the earliest instruments of which we have knowledge: when used, and any other characteristics you may know of.
9. Give a chronological list as far as possible, of the composers of the following schools:—
(a) Italian. (b) German. (c) French. (d) Netherlands. (e) English. (f) General modern. Also state some of the characteristics of these several schools.
10. (a) To what influence would you ascribe those qualities in which the music of different schools differs. (b) Are those qualities being perpetuated by civilization and intercourse. (c) Have those influences existed in America?

ORGAN.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted in the performance of selections in Sonata Form, Polyphonic Style, and Free Style, from the list of works given in the Prospectus for Associateship Examination (see Prospectus, page 28,) supplemented by original lists handed in by the candidates; in addition to which there were various tests in reading Organ score, Vocal-score (with F, G, and C clefs); the playing of Hymns and Gregorian Chants, transposition of the same, playing in Four-part Harmony, from a Figured Bass, with Treble, Alto, Tenor, and Bass clefs, and an extemporaneous performance on a given theme.

Examination for Fellowship.

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14. Write out a scheme for an organ having twenty sounding stops, with two Manuals and Pedal, giving proper compass of each, (Manual and Pedal) and with suitable accessories.
15. Write out a scheme for an organ of fifty sounding stops, with three Manuals and Pedal (stating compass), and suitable accessories.
16. How on the organ can the Orchestral string, wood-wind, metal-wind (brass), and full Orchestra-tone, be most effectually imitated?
17. State characteristics of the
(a) German
(b) French
(c) English
(d) Italian } school of organ music.
18. Name several composers of eminence of the last 200 years who have gained distinction as organists.
19. Give a list of the organ works of J. S. Bach you have studied and consider yourself familiar with, also of the more important of the modern works.
20. What great organist influenced Bach in his style, and where did he live?
21. (a) When, where, and by whom were Pedals said first to have been used?
(b) Where was the "Swell" first employed?
22. What is a "Gregorian tone"?
23. How many "Tones" were there in all?
24. What is the difference between the so called Gregorian and Anglican Chants?
25. Name six great composers of Church music prior to 1750.

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ACOUSTICS.

1. What other physical manifestations are produced by the same causes, as those that produce sound, and in what relative position would you place sound in the matter of intensity of these causes?
2. What is the physical difference between musical and unmusical sounds?
3. What is the physical difference between Consonances and Dissonances?
4. What is the physical difference between the tone of stringed and wind instruments?
5. What are some of the best reflectors of tone? Some of the best absorbers? Why are they so?
6. What do you know of the analogies between tone and other physical manifestations.

HISTORY.

1. What influence had the Crusaders on the development of music in Europe?
2. Which of the Greek scales do our modern scales (major and minor) most nearly resemble?
3. Where did the early Christian Church derive its musical inspiration?—In whom did it culminate?—and what were his characteristics?
4. What were some of the earliest characteristics of part music, as distinguished from modern?
5. When and by whom was the tempered scale introduced?
6. Who were the Troubadours? Minnesingers and Master-singers? What influence did they have upon musical development?

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American College of Musicians.

SPECIAL, THEORETIC EXAMINATION.

1. Describe the ordinary organ wind-chest with slides.
2. What is the cause (or causes) of heavy touch in large organs?
3. What was the first device used for lightening the touch of organs? By whom and when was it introduced?
4. Along with its many advantages what vitiating tendency has the light organ touch brought?
5. What are some other features of the modern organ?
6. What is meant by "wind pressure"? How is it estimated? What do you understand by the expression "three inches of wind"?
7. Explain the tone production of a Bourdon pipe.
8. Describe a reed (say Oboe) pipe. What is accomplished by the reed and what by the pipe?
9. Explain the process of tuning a metal flue pipe—of tuning reed—of tuning a stopped Diapason.
10. What are Mixture stops, and what suggested their employment?
11. Write out the pitches sounded by the first F and A above middle C on the organ, with the following stops drawn:—Viol di Gamba, Oboe, Bourdon (16 ft.) Twelfth, and Piccolo.
12. Give a combination of stops in which the Quint and Twelfth would be used.
13. Write out a scheme for an organ of six sounding stops, with one Manual and Pedal, and with suitable accessories.

28

American College of Musicians.

26. Name six eminent English Church music composers since 1750.
27. What are your views with regards to extemporaneous playing on the organ, and as to how a talent for improving should be cultivated?
29. Say what you consider a proper foundation and course of study to qualify one for the position of Church Organist.
29. (a) To whose genius is the application and adaptation of the modern Sonata form to the organ due?
(b) How long since was this?
(c) Name several composers who have gained distinction in the same field.
30. Wherein do the Sonatas of J. S. Bach as compared with the modern ones have their own distinctive characteristics?

In addition to the above, see page 21 for General Musical Theory.

PUBLISHER'S NOTES.

It has become generally understood that "Plaidy's Exercises" do not answer the requirements of modern pianoforte playing; a new mode of treatment has arisen, which requires new methods; perhaps the deficiency can be answered in a word; it is the artistic that is lacking in Plaidy's Technique; all over the country teachers are dropping Plaidy and are taking up with Mason's "Two-Finger Exercises as presented in Touch and Technique." It is earnestly advised that all teachers who are not acquainted with his method order a copy of "Touch and Technique" and study it carefully, and afterwards apply some of the principles to pupils and notice the beautiful results gained therefrom.

"Charts with Music Students," by Thomas Tapper, has appeared during the last month, and it is an instantaneous success, as the testimonials we print in this issue abundantly testify. A great many of our patrons have sent in their money to procure copies at reduced rates in advance of publication. We were obliged to return to a great many their money, as we never allow a deduction from the usual rates on works after they have been published. The special deduction is made only to those who send cash before the work is issued. We never make a special offer for any work unless it is of unusual merit, and use this means of introducing it, looking to the future sales for our profits. To those who have not yet had an opportunity of examining this work, we would strongly recommend their doing so at once. It makes an excellent work for Christmas presents, it is handsomely bound and on fine paper. The first edition is already exhausted and the second is now in the process of printing.

I do not think that it is generally understood by teachers that they can procure *THE ETUDE* free of charge by sending in four subscribers at full price. There is scarcely a teacher that cannot procure four subscribers from among their pupils and friends. A great many of our teachers use *THE ETUDE* among their pupils regularly; they order a copy for each pupil, the same as they would an instruction book, and charge it regularly on the bills. The parents and teachers are equally delighted with this arrangement. We are striving to make *THE ETUDE* more and more a journal of music for teachers and pupils.

"Music and Culture," by Carl Merz, appears during the month of November. We will make a special offer on this work to our subscribers, which will hold good until the 25th of the month. We will send the work **POSTPAID TO ANY ONE SENDING US 75 CENTS.** The price of the book at retail is \$1.75. There are over two hundred pages in the work, and the table of contents will be found in an advertisement in another column of this issue. The work is one of the most interesting and profound works in musical literature, and none of these essays have ever appeared in print. As a Christmas present it cannot be excelled. There is more and more a taste being cultivated for musical literature, and this work is one of the first works that should be in a music teacher's library. We hope to send out many hundred copies of the work before the 25th of this month. Cash must invariably accompany the order, even if we have accounts on our books.

The December number of *THE ETUDE* will be unusually interesting. It will be larger and contain a very interesting supplement, which alone will be worth four or five times the price of the journal. To any of our subscribers who wish extra copies with a view of gaining new subscribers, we will cheerfully send a limited number. About the time this issue is delivered, we will send to all who have sent us advance order for "Study in Melody Playing" by H. C. Macdougall, and "First Lessons in Phrasing" by W. S. B. Mathews. The works were unavoidably delayed. All special offers close with the appearance of the works on the market.

GIFT BOOKS.

Among our many books there will be no difficulty in selecting suitable gift books for holiday presents and collections of music to meet the needs of your friends. "Musical Mosaics," by W. F. Gates; "Music and Culture," by Carl Merz, is beautifully bound; "Music Study at Home," by Margaret Harvey; "Piano Teaching," by F. Le Coumppey; "History of Pianoforte Music" and "Lessons in Musical History," by J. C. Fillmore; "Dictionary of Music" and "How to Understand Music," Vol. I and II, by W. S. B. Mathews; "Study of the Piano," by H. Parent; "The Musician," six volumes, by Ridley Prentice; "Whys and Wherefores of Music," by H. S. Vinings; "Chats with Music Students," by Thomas Tapper; "Sonatina Album," "Groves' Dictionary of Music and Musicians," in four large volumes, are all tastefully bound, and most desirable books for presentation.

We have just issued a descriptive catalogue of our music books, which will give detailed information about all of these works.

FIRST LESSONS TO CHILDREN.

BY E. VON ADLUNG.

Love for music, although indispensable, is not the only quality required to secure success; "an ear for music" is also necessary; without it they may derive pleasure from music, but will give no pleasure to those who listen to them.

I always had my doubts whether children were actually benefited by commencing so early as the age of six or seven.

Who is the proper judge whether their constitution will bear the inevitable burden of practising?

But if parents, after due reflection, deem it proper to have a child taught at that early age, and engage a teacher. Suppose, then, that the "first" teacher is not all through "first-class," but still a fairly good and conscientious teacher, who will, in most cases, teach the pupil the "rudiments" out of an instruction book, let it be any "method" you please; the pupil will be "crammed," first, with the names of the keys, then those of the notes, with five-finger exercises and a scale or two, when, behold, the first tune is performed! The child is made to practice an hour every day, or it will encounter the high displeasure of the mother and teacher.

But the pupil sometimes sheds tears over the difficulties of the lesson. Does it not strike you that something is wrong somewhere? *Must an art, the aim of which is to give refined pleasure,* be bought with tears, anxiety, dread, and nervousness? Let a young lady or a young man voluntarily make up her or his mind to learn to play the piano, will they shed tears and dread the lesson-time to come? Not at all!

As long as music has attractions and gives pleasure, why should a child refuse to practice, or get tired of taking lessons? Does it get tired of ball playing, of croquet, and other games; all of which have to be learned? But learning them never was a task, but a constant source of pleasure! And I think, nay, I know, that piano playing need not be a task, but can be made an ever-flowing source of pleasure and recreation. Let me, therefore, give you some hints on the subject.

First of all, never compel a child to take lessons that has never expressed a wish to learn to play.

Second, do not impose on the infantile brain—that tender brain, just beginning to develop by slow degrees—more than it can easily bear. Have rather the teacher call every day, and the indispensable drudgery of finger exercises be done in his presence—for it is supposed and absolutely required that the teacher is liked by the pupil—than force the child to watch the hand of the clock until the weary hour or half hour is gone.

Thirdly, do not chide the pupil for inattention or laziness, but, as everything is the consequence of some cause, try rather to find out that cause, and try to remove it or prevent its appearance.

Now a few remarks about the method to be pursued with children of tender ages.

First test the ear; give chords and then discords; then high sounds and low sounds. Can the child hum or sing an appropriate sound you give out from the piano? Bear in mind that the moment your pupil betrays the least signs of weariness, among which are inattention, a vacant look, forgetfulness or impatience, or asking what time it is, you must change the subject; let the pupil do something different, or amuse him a couple of minutes by playing a lively tune—anything, in fact, to relieve the mental pressure. Whatever has apparently been forgotten must be replaced by explaining it over and over again; never scold your pupil, but show yourself astonished that he could have forgotten. Teach the first finger exercises on *black keys only*, to be read by numbers, for every child can surely count from one to five. In connection with the above exercises I teach the pupils—also without the assistance of names for keys or notes—an accompaniment comprising the Tonic, Dominant and Subdominant, called the 1st, 2d and 3d chord, serving as a second, to which I improvised a Primo, announcing the necessary changes by calling out "first," "second," or "third." The rudiments of counting, of legato and staccato are thus "playfully" imparted—for all pupils, even more advanced players, were always glad to play "accompaniments." Accompaniments for the latter were of course progressive, including all major and minor keys and the most important modulations. The first tunes—for each hand alone—are also given, and played on black keys with the sole assistance of the five fingers. Next the names of the keys may be taught, not in the order they follow, but by their location between the black keys. Thus, d, g and a are taught or rather remembered first, then the c and f, last of all e and b.

The scale of C major may be taught simultaneously, to be played with one finger; also successions of thirds and sixths may be struck, and finally the triad chords and arpeggios may be explained. All this, I repeat, is mere amusement! Then a tune is invented (improvised rather), consisting of only three successive keys, and the pupil asked to reproduce it. Then we sit down at a table, draw the line on a piece of paper, on which we place the middle note of the three, the one below and one above that line. Thus the pupil cannot fail to learn how to read music. For the present no clef is required. We improvise another tune with only three notes, and the pupil discerns between steps, long and short notes. How to count we have taught when playing tunes to the pupil's accompaniments. The pupil, after reproducing the improvised tune played by his teacher, is then directed to write it down. By and by more sounds are added and more lines; more scales and more chords; three lines will prove plenty for the pupil, for he is now able to comprehend and learn our system of ten lines with added lines, without any trouble.

Here I can close my remarks, for henceforth the road to pursue is similar to that illustrated by good and modern instruction books, the choice of which is, of course, left to the teacher, unless he prefers to teach by a method of his own.

He who praises stands equal to the thing praised.—*Goethe.*

Trifles make perfection, and perfection is no trifle.—*Angelo.*

Many a piece of music looks attractive, but does not sound well. If its details are not pervaded by a vigorous, life-giving spirit, perfection of form is liable to produce disappointment rather than pleasure.—*Frantz.*

A lasting reputation is seldom acquired quickly. It is by a slower process, by the prevailing commendation of a few real judges, that true worth is finally discovered and rewarded.—*Orbach.*

Just as a writer who speaks to the heart is sure to please, so is a composer who gives the player something which he can not only play and enjoy himself, but make others enjoy, too.—*Zelter.*

In the varieties of touch more depends, no doubt, upon the delicacy of feeling than on the study of passage difficulties, and the feeling is more closely allied to the musical reality than the intellectual insight.—*Kullak.*

No man can give that which he has not. No epoch can produce that which it does not contain. Art is, always and everywhere, the secret confession, and, at the same time, the immortal movement of its time.—*Morav.*

EDITORIAL NOTES.

THE December number will contain, among other valuable articles, the following: "A Word on Scale-Playing," by C. Hoffman; "The Musical Taste of the General Public," by Edward Baxter Perry; "Experience and Criticism," by Edwin Moore; "The Slur and Its Uses," by Gilmore W. Bryant; "Method in Piano-forte Practice," by Perlee V. Jervis; and "Phrasing as an Aid to Fingering," by Emil Schultz. A new department will be added with the December number.

We have several unusually valuable and practical articles under preparation for the readers of THE ETUDE. We are making a special effort to have THE ETUDE as helpful to both pupils and teachers as possible. It is our aim to make this magazine so helpful and valuable that no teacher can afford to do without it.

TEACHERS should have all of their advanced and ambitious pupils take THE ETUDE, for it is the universal experience that those pupils who read THE ETUDE are greatly benefited and are influenced to go on with their music till they become more than ordinary. They become ambitious to excel, and thus study longer and do better work, making themselves an honor to their teachers and to the profession.

MR. E. E. AYRES emphasizes a truth when he writes of the teacher who gives classics to young and unprepared pupils. Besides the inevitable failure from the technical standpoint, there is an equal failure from that of musical appreciation, or lack of development of taste. When the pupil's home is a musical one, where the best things in music are daily heard, then there is nothing for the teacher to do in cultivation of taste, but with the greater part of one's pupils there is much to do in raising the appreciation for the best style of music, and this is often to be done for the pupil's family as well as for the pupil. Mr. Ayres also raises a warning note against the common fault of giving music that is too difficult.

MR. J. BROTHERHOOD turns some needed light on the question of severing the tendons of the ring finger. There is no doubt but there are many pupils that this operation would materially benefit, yet the fact that the finger can be lifted higher is not of so much worth as some pupils and teachers seem to think, for recent development in technic makes more use of the pull touch and less of mere striking. It is the writer's belief that the value of the liberation is for a pupil with a closely knit hand, thus giving an increased span, more than for the extra height that the finger can be lifted.

IN "Muscular Training for the Pianist," Mr. F. E. Regal points out the fault of giving the pupil too much to do at once. He would separate the different parts of piano playing more. There is food for thought in this idea.

We have added a new department, "Worthy of Comment," in which we hope to give our readers choice paragraphs that point a moral to pupils and teachers, but in each one something that is first of all practical.

THE whole secret of a good touch is contained in the following: "When the key begins its descent, it should start slowly, like a moving train, and increase in motion until it reaches its lowest depth. This can only be done when every joint is perfectly loose, with no constraint or overstraining whatever, and the keys must be felt, or pulled down rather than struck from a height. Poor touch comes from the reverse, the keys being struck with so much force and stiffness that the moment the keys move they start instantly at their highest speed, like a bullet leaving a rifle. Of course, there are some modifications of this, but the above is the underlying principle. Artists nowadays (and the better teachers use them as models) pull and feel or caress the keys down rather than strike them from a height. This is especially noticeable in such artists as Wm. H. Sherwood and de Fachmann, in fact, in all of the best pianists.

DR. CLARKE discusses the question, "How much Time is Needed for a Piano-forte Lesson?" It is the practice of some teachers to spend a stated amount of time at every lesson, and when the lesson work is over to give the remaining time to hearing and helping the pupil practice the hard parts of the lesson; or to perfecting some technical movement, or in talks on music, the life and works of the composer studied, etc.

As our readers well know, THE ETUDE makes a specialty of practical articles, not only showing that a certain thing should be done, but pointing out the best way to accomplish it. In the article by Mr. Emil Liebling, on the study of Bach's music, we find the above points well followed. There are many pupils who have a prejudice against the music of Bach. To overcome this, and as it were to inveigle them into the beauties of Bach, the following works are suggested: For a tuneful piece that is easy, the Minuet in G major, which is a part of the Gavotte in G minor. See Peters' Edition, No. 384, in the Bach and Handel Album, found on pages four and five. A more difficult piece, yet not beyond most fairly good players, is Gavotte in D minor, from sixth sonata for Violoncello, transcribed by William Mason and published by G. Schirmer, New York. This piece has a strong and well-marked melody, and will appeal to the taste of any one who likes music. It is a most excellent piece. Another piece, perhaps a little more difficult but with a marked melody, is "Aria," from Cantata, by Bach, arranged for the pianoforte by Albert Lavignac, and published by Wm. Pond & Co., New York, in the American Elite Edition. Joseffy plays this in his concerts. An easier piece, and one that is pleasing at the first hearing, and grows in interest with further acquaintance, is the First Prelude in Vol. I. of the Well-tempered Klavier. No. 2 of the same book, in C sharp major, is beautiful, and not technically difficult, but is written in seven sharps, and is therefore hard to read. This gem should be published in a transposed key. Another pleasing and good piece is the Con Moto, No. 2, of Bach's Lighter Compositions, published by Theodore Presser. This volume contains the best of his lighter compositions. It is extensively used in teaching. After these, the Bach selections in W. S. B. Mathew's Phrasing, Vol. II, will prove interesting. With some of the above, and following them, the works suggested by Mr. Liebling, will be entered upon with real zest and a growing interest.

In the article, "First Lessons for Young Children," Miss Fay emphasizes the necessity of cultivating taste and requiring expressive playing from the first lesson. The child must be taught from the very beginning of music reading, that the slurs, staccato points and dots, accent marks, and all expression marks, are a part of the piece as much so as are the notes, and on no account are they to be overlooked. To omit one is as much of a mistake as it would be to leave out a note. The world of music owes a great debt to Deppe for teaching so persistently the harm of a taut hand, wrist and arm. And that touch is only to be acquired by training the hand and arm to a complete looseness and entire absence of over-effort. Dr. G. Stanley Hall, in the Essay that he gave before the M. T. N. A., at Boston, in 1885, strongly recommended that teachers should use gems from the great masters on physiological grounds as well as the ground of experience.

MR. J. C. FILLMORE gives the first of a series of articles on "Problems of Music Teaching." Teachers and parents will find these a great help.

AMERICAN COLLEGE OF MUSICIANS.

THE college was an outgrowth of the Music Teachers' National Association, which originated in 1876. The aim of the Teachers' Association was to raise the standard of professional qualification, and, to quote from the prospectus, "to help to draw the line between those teachers using a smattering of musical knowledge as a means of earning a little pocket money, or a scanty livelihood, and the higher class who love art and practice it understandingly." Without any discredit whatever to the Music

Teachers' National Association, which is performing valuable functions in the development of music, it proved that the setting and maintaining of a high standard could be best attained by a fraternity established for that purpose alone. Hence the college, which was organized in 1884. Its object, stated briefly, is to establish a proper standard of attainment for those who purpose to follow the art of music as a profession. A school with definite courses of study would have been necessarily narrow, and could not have commanded the widest support. There are factions in music as well as elsewhere, and the school must have been more or less the exponent of one faction or the other. The college has avoided this difficulty absolutely by endeavoring to recognize all music work from a broad point of view, and the aim is carefully conserved in the methods employed. Anybody, man or woman, native or foreign, may become a member of the institution by passing the required examination, and the conditions of the test are so hedged about with preventives against undue influence or bias, that no one can accept the results as other than wholly disinterested, while the character and attainments of the examiners command universal respect.

The membership of the college consists of pianists, organists, violinists, theorists and vocalists, including teachers of music in the public schools, for whom special tests are provided. There are three grades of membership, each with its own set of examinations. Associate Members, Fellows and Masters, the last carrying with it the degree of M. M. A., "Master of Musical Art." It is necessary to pass each of these grades in rotation, and inspection of the examination papers shows that the conditions are very severe. Besides the members in these classes are the charter members, among whom are Charles R. Adams, H. A. Bartlett, Fanny Bloomfield-Zeissler, Robert Bonner, E. M. Bowman, Dudley Buck, Mene Cappiani, William Courtney, Leopold Damrosch, J. Dannreuther, Julius Eichinger, Otto Frobenius, W. W. Gilchrist, H. Kotschmar, B. J. Lang, Calixa Lavallee, Louis Maas, William Mason, George W. Morgan, J. Mosenthal, William H. Sherwood, S. P. Warren, George E. Whiting and many others of similar rank.—Sun.

HOW MUCH TIME IS NEEDED FOR A PIANO-FORTE LESSON?

BY H. A. CLARKE.

It is hardly possible to give a precise answer to this question, there being several important points to be taken into consideration; first, in the case of young children, the music lesson is, like all other studies, a tiresome thing that must be endured; even opposing the child to possess the musical instinct, the natural lack of concentration that characterizes the childish mind makes it advisable to make all lessons short, but frequent. The interest of the pupil is thus kept from flagging; the short lesson ends without weariness on the part of either teacher or pupil; we should say, therefore, that, for the average young pupil, half-hour lessons are every way the best, provided (an important provision) that the parents of the pupil do their part of the duty in insisting on regular hours for practice. If this is not done, the only hope of making any progress depends on the teacher; in this case three quarters of an hour or a full hour should be given—one-half to teaching the other to practicing.

With older pupils, to whom the music lesson has ceased to be a task, or at the most, a task to be faithfully and thoroughly performed, forty-five minutes or an hour is not too long, if the teacher has the teaching faculty that is, can stimulate the pupil to earnest exertion and arouse the desire to acquire. There is, though, unfortunately, a large class of pupils—the despair of every earnest teacher—who learn music or anything else, simply because their "parents and guardians" require it. For such pupils half-hour lessons are decidedly the best, the patience of neither party is so likely to suffer, and tact on the teacher's part may succeed in eliciting some sparks of interest that, if well tended, will in time increase to a steady flame.

There is yet another class of pupils—the earnest, gifted ones—who have passed triumphantly through the drudgery—early lessons—and are more advanced on the path to proficiency; the length of the lesson for this class ought to be regulated by very different considerations; occasionally, a single remark of a real instructor; ten minutes spent in some analysis or exposition will furnish matter enough for several days' work, at other times an hour, or even two hours, may be profitably and pleasantly spent in—let us say, for example—a finishing lesson on a Sonata of Beethoven, or a Scherzo or Ballade of Chopin: so, to the present writer, the answer to the above question is—"It depends."

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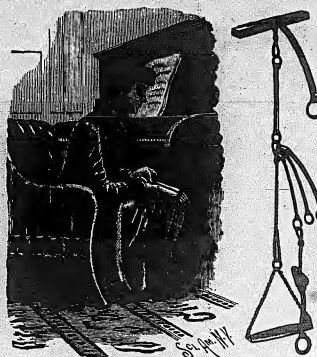
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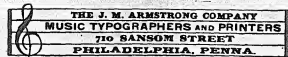
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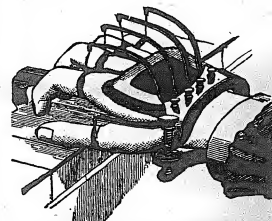
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